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VARIATIONEN UND FUGE

ÜBER EIN LUSTIGES THEMA

□ VON JOH. AD. HILLER □

FÜR ORCHESTER

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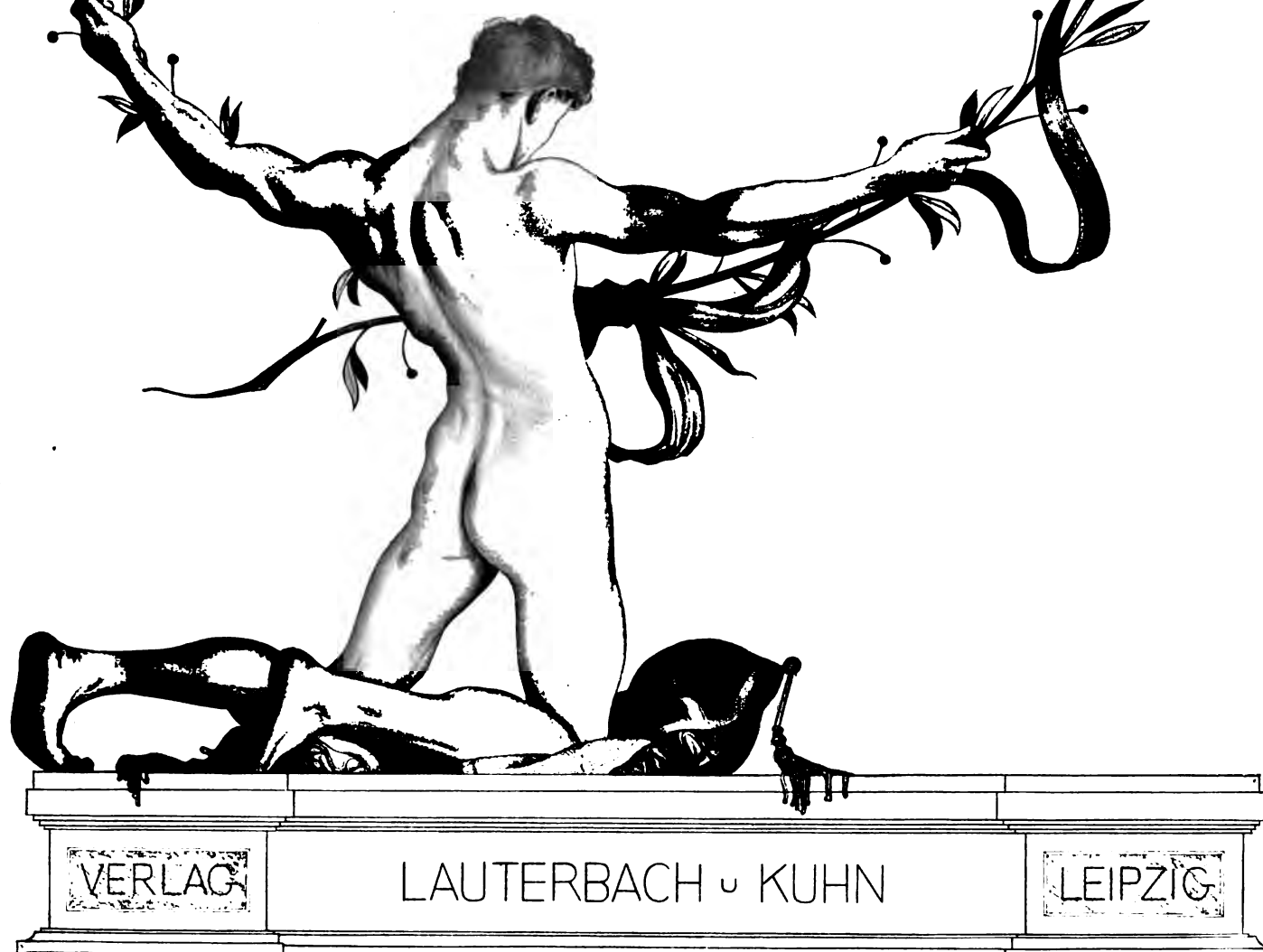
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24
25

VARIATIONEN UND FUGE
für großes Orchester
über ein Thema von J. ADAM HILLER (1770).

Andante grazioso. ($\text{♩} = 76-80$)

Zwei Oboen.

Zwei Klarinetten in A.

Zwei Fagotte.

Ein Contrafagott.

Andante grazioso. ($\text{♩} = 76-80$)

Zwei Trompeten in C.

Vier Hörner in F.

Zwei Tenorposaunen.

**Eine Baßposaune.
Eine Baßtuba.**

Drei Pauken in A, E u. H.

Eine Harfe.

Andante grazioso. ($\text{♩} = 76-80$)

Violinen.

Bratschen.

Violoncelli.

Contrabässe.

Andante grazioso. ($\text{♩} = 76-80$)

Aufführungsrecht vorbehalten!

L. & K. 829

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Fl.

Ob. *Ja*

Cl.

Fg.

C. Fg.

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

Vln.




Br.

Vcl.

C. B.

(SOLO.)
p grazioso

p

Più Andante. ($\text{♩} = 100$)

Più Andante. (♩ = 100)

Trp.

Hr

Pos.
u.
Tuba.

The musical score is for three instruments: Trp. (Trumpet), Hr (Horn), and Pos. u. Tuba. (Posauna o Tuba). The tempo is marked **Più Andante.** with a metronome marking of (♩ = 100). The time signature is 2/4. The key signature is one sharp (F#), indicating E major or C# minor. The score consists of six measures. The Trp. part is in G major, and the Hr and Pos. u. Tuba. parts are in E major. The music consists of a series of chords and single notes.

in A E H 

Pk. 

Hrf. (Flageolet.) 

Più Andante. (♩ = 100)

Vln. *pp* *pp* *mf* *p*

Br. *p* *pp* *mf* *p*

Vcl. *pizz.* *p* *pp* *mf* *p*

C. B. *pizz.* *p* *pp* *mf* *p*

Più Andante. (♩ = 100)

Fl. (SOLO.) *mp* (SOLO.) *mp* *mf* *f*

Ob. *mf* *mf* *f*

Kl. *scen* *scen* *do* (SOLO.) *mf* *cre* *scen* *do* (SOLO.) *mf* *cre* *scen* *do*

Fg. *scen* *scen* *do* *mf* *mf*

C. Fg. *scen* *do* *mf* *mf*

Trp. *pp* *pp* *f marc.* (SOLO.) *mf* *f marc.* (SOLO.) *mf*

Hr. *mf* *f marc.* (SOLO.) *mf*

Pos. u. Tuba.

Pk.

Hrf. *scen* *do* *f*

Vln. *pizz.* *arco* *mf* *mf* *mf* *mf*

Br. *pizz.* *arco* *mf* *mf* *mf* *mf*

Vcl. *arco* *mf* *mf* *mf* *mf* *mf*

C. B. *arco* *mf* *mf* *mf* *mf* *mf*

cre *scen* *do* *cre* *scen* *do* *cre* *scen* *do* *cre* *scen* *do*

Fl.

Ob.

Cl.

Fg.

C.Fg.

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

Vln.

Br.

Vcl.

C.B.

mf

f

ben marcato

sempre f e poco a poco cre

ff

p

sempre ff

1

sempre f e poco a poco cre

ben marcato

sempre f e poco a poco cre

1

sempre f e poco a poco cre

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f marc. e cre - - - - - scen - - - - - do

Fl. *f e cre - - - - - scen - - - - - do ff*
f e cre - - - - - scen - - - - - do ff

Ob. *f e cre - - - - - scen - - - - - do ff*
f marc. e cre - - - - - scen - - - - - do ff

Kl. *f e cre - - - - - scen - - - - - do ff*
poco a poco cre - - - - - scen - - - - - do ff

Fg. *- - - - - scen - - - - - do ff*

C.Fg. *- - - - - do ff*

Trp. *ff quasi marc. cre - - - - - scen - - - - - do ff assai marcato*
ff quasi marc. cre - - - - - scen - - - - - do ff
marc. cre - - - - - scen - - - - - do ff

Hr. *ff quasi marc. cre - - - - - scen - - - - - do ff*
marc. cre - - - - - scen - - - - - do ff
marc. cre - - - - - scen - - - - - do ff

Pos. u. Tuba. *1. Pos. marc. - - - - - do ff*
2. Pos. marc. - - - - - do ff

Pk. *- - - - - do ff*

Hrf. *- - - - - do ff*

Vln. *- - - - - scen - - - - - do ff*
- - - - - scen - - - - - do ff

Br. *- - - - - scen - - - - - do ff*

Vcl. *- - - - - scen - - - - - do ff*

C.B. *- - - - - scen - - - - - do ff*

2 (1. u. 2. Trompete u. 1. Tenor-
 posaune gut hervortretend.)
ff assai marcato

Fl. *p* *pp*

Ob. *p ma marc.* *p ma marc.*

Kl. *p* *pp*

Fg. *p*

C. Fg. *p*

Trp. *mp ma marc.* *mp ma marc.*

Hr. *p* *p* *p*

Pos. u. Tuba *p* *p* *p*

Pk.

Hrf. (Flageolet.) *0* *0* *0*

Vln. *p* *p*

Br. *p*

Vcl. *pizz.* *p*

C. B. *pizz.* *p*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hr.), Trombone (Pos. u. Tuba), Piano (Pk.), Harp (Hrf.), Violin (Vln.), Viola (Br.), Cello (Vcl.), and Double Bass (C.B.). The score features various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), and *sf* (sforzando). A large number '3' is prominently displayed at the bottom center, indicating a third ending or a specific measure. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The overall layout is typical of a professional musical score, with clear notation and a well-organized structure.

p *rit.* *p* **Meno mosso. (♩ = 66)**

Fl.

Ob.

Kl.

Fg.

C.Fg.

pp

pp

pp

pp

pp

rit. **Meno mosso. (♩ = 66)**

Trp.

Hr.

Pos. u. Tuba

Pk.

pp

Hrf.

p *pp*

rit. **Meno mosso. (♩ = 66)**

Vln.

Br.

Vel.

C.B.

con Sordino *arco* *pp* *p* *pizz.* *arco* *ppp* *senza Sordino!*

arco *pp* *p* *pizz.* *arco* *ppp* *senza Sordino!*


arco *pp* *p* *pizz.* *arco* *ppp* *senza Sordino!*

con Sordino *arco* *p* *pizz.* *arco* *ppp* *senza Sordino!*

(con Sordino) *arco* *p* *pizz.* *(con Sordino)* *ppp* *senza Sordino!*

pizz. *pp* *rit.* **Meno mosso. (♩ = 66)**

Allegretto con grazia.(♩.=56-60) (*non troppo allegro*)

in A E H 

Allegretto con grazia.(♩.=56-60) *(non troppo allegro)*

Viol. I senza Sordino

Viol. II senza Sordino

Br. senza Sordino

Vcl. divisi senza Sordino
pp senza Sordino

C. B. pizz. pp
divisi pp
pizz.

Allegretto con grazia. (♩ = 56-60) *(non troppo allegro)*

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4

4

4

Fl. *pp* *mp ma. marc.* *pp* *p*

Ob. *sempre pp* *p* *pp* *p*

Kl. *pp* *pp* *pp* *pp*

Fg. *pp* *pp* *pp* *pp*

C.Fg. *pp* *pp* *pp* *pp*

(1. u. 2. Oboe u. 1. Cello hier gut hervortretend!)

Trp. *mp*

Hr. *pp* *pp* *pp*

Pos. u. Tuba.

Pk.

Hrf. *pp* *pp* *p* *p* *f* *mf*

Vln. *pp* *sempre divisi* *sempre unisono* *mf marc.*

Br. *e grazioso* *pp* *pp* *mp marc.* *p* *mf marc.*

Vel. *pp* *pp* *pp* *pizz.* *p* *mf*

C.B. *pp* *pp* *pp* *pizz.* *pizz.*

Fl. *mf*
 Ob. *mf* (SOLO.) *mp* *grazioso* *gut hervortretend*
 Kl. *mf* *p* *mp* *grazioso* *gut hervortretend* *pp*
 Fg. *mf* *p* *pp*
 C.Fg. *mf* *p* *pp*
 Trp. *pp*
 Hr. *pp*
 Pos. u. Tuba
 Fk. *p* *pp* *pp* *pp*
 Hr. *p* *f* *mf* *f* *p* *pp* (Flag.)
 Vln. *p* *divisi* *pp* *pp* *pp* *mf*
 Br. *p* *p* *p* *p*
 Vel. *marc.* *f* *p* *p* *p*
 C.B. *mf* *p* *p*

marc. *p* 5 *sempre p*

Fl. *mp* *p* *sempre p*

Ob. *mp* *p* *sempre p*

Kl. *mp* *p* *p*

Fg. *mf* *p* *p*

C.Fg. *pp* 5 *pp*

Trp. *mf* *pp*

Hr. *mf* *p* *pp dolce* (Hörner gut hervortretend.) (SOLO.) *mp dolce* *pp*

Pos. u. Tuba *mf* *p*

Pk. *p* *p* *p*

Hrf. *f* *mf* *p* (Flageolet.) *pp* *p*

Vln. *marc.* *p* 5 *p*

Br. *mf* *p* *pp*

Vel. *mf* *pp* *pp*

C.B. *mf* *p* 5 *p*

Fl. *pp*

Ob. *pp*

Kl. *pp*

Fg. *pp*

C.Fg. *ppp*

Trp. *pp*

Hr. *ppp*

Pos. u. Tuba. *ppp*

Pk. *ppp* *das H nach cis umstimmen!*

Hrf. *pp*

Vln. *pp espress. ed agitato* *divisi* *sempre unisono*

Br. *pp espress. ed agitato* *divisi* *sempre unisono*

Vel. *pp unis.*

C.B. *pp*

6

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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6

6

Fl. (SOLO) *f espress.* *pp* *p* *pp* *pp* *pp*

Ob. (SOLO) *f espress.* *pp* *p* *pp* *pp* *pp*

Kl. *p* *f espress.* *pp* *p* *pp* *p*

Fg. *p* *f espress.* *pp* *p* *pp* *pp*

C.Fg. *mf*

Trp. *mf* *pp* *p* *pp* *p*

Hr. *mf* *pp* *p* *pp* *p*

Pos. u. Tuba. *mp* *mf* *pp*

Pk. *ppp*

Hrf. (Flageolet) *pp* *mf* *mp* *p*

Vln. *p* *mf* *pp* *p* *pp* *pp*

Br. *mf espress.* *f* *pp* *pp* *p* *pp*

Vcl. *f* *mf* *p* *pp* *pp* *pp*

C.B. *mf* *pp* *pizz.* *pp* *pizz.*

poco marc.
pp

Fl.

grazioso ed espress.
(gut hervortretend)
mp
SOLO.

Ob.

espress.
p

Kl.

espress.
p

Fg.

pp
p

C.Fg.

(1. Oboe gut hervortretend!)

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

ppp

Hrf.

sempre pp
sempre pp
sempre pp

Vln.

Br.

Vel.

ppp

C.B.

ppp
(pizz.)

(sempre con Sordino)

pp
con Sordino

ppp
(pizz.)

7

Trp.

Hr.

Pos.
u.
Tuba.

rit.

pp

p

p

The musical score for measures 7 and 8 of 'The Swan' features four staves. The first staff is for Trumpet (Trp.), the second for Horn (Hr.), the third for Position or Tuba (Pos. u. Tuba.), and the fourth for Trombone (Pos. u. Tuba.). The key signature is one sharp (F#). The tempo is marked 'rit.' (ritardando). In measure 7, the Horn part has a *pp* (pianissimo) dynamic marking. In measure 8, the Horn part has a *p* (piano) dynamic marking, and the Trombone part has a *p* (piano) dynamic marking.

[illegible]

Hrf. *sempre p* *pp*

7 *senza Sordino* *sempre divisi* *pp* *rit.*

Vln. *pp* *divisi* *sempre con Sordino* *pp*

Br. *senza Sordino* *sempre divisi* *pp* *p* *pp*

Vel. *pp* *pp*

C. B. *pp* *pp*

8 Meno allegretto. (♩.=40) (♩.=120)

das B nach A umstimmen

(Flageolet)

8^{pp} **Meno allegretto.** (♩ = 40) (♩ = 120)

9 Andante sostenuto. ($\text{♩} = 60$)
string.

Andante sostenuto. (♩ = 69)

[illegible]

[illegible]

3. Variation.

Vivace. (♩ = 144-152)

Fl. Ob. Kl. Fg. C.Fg.

Vivace. (♩ = 144-152)

Trp. Hr. Pos. u. Tuba.

Das eis nach H umstimmen!

Das A nach Fis umstimmen! (Das E bleibt)

Hrf.

Vivace. (♩ = 144-152)

senza Sordino

Vln. Br. Vel. C.B.

Vivace. (♩ = 144-152)

10

10

10

Fl.

Ob.

Kl.

Fg.

C. Fg.

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

Vln.

Br.

Vol.

C.B.

mf

do

do

do

f marc.

f marc.

f marc.

p

mf

p

mf

p

unisono

mf

p

11

Fl. *ore - scen - do*
 Ob. *ore - scen - do*
 Kl. *ore - scen - do*
 Fg. *ore - scen - do*
 C. Fg.

11

Trp. *f sempre ben marcato*
 Hr. *mf*
 Pos. u. Tuba. *mf*
 Pk.

11

Vln. *marc.*
 Br. *non divisi*
 Vcl. *ore - scen - do*
 C.B. *ore - scen - do*

11

12

sempre f e cre -

Fl.

sempre f e cre -

Ob.

sempre f e cre -

sempre f e cre -

Kl.

sempre f e cre -

sempre f e cre -

Fg.

f e sempre cre -

C. Fg.

f e sempre cre -

12

sempre f e cre -

ben marc.

Trp.

sempre f

ben marc.

Hr.

sempre f

ben marc.

f ben marc. e cre -

Pos. u. Tuba

f sempre ben marcato

f ben marc.

Pk.

Hrf.

12

sempre f e cre -

Vln.

sempre f e cre -

Br.

sempre f e cre -

Vcl.

sempre f e cre -

C.B.

sempre f e cre -

12

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Fl.

Ob.

Kl.

Fg.

C.Fg.

Trp.

Hr.

Pos.
u.
Tuba

Pk.

Hrf.

Vln.

Br.

Vcl.

C.B.

ff

p

14

Fl. *pp* *sempre pp* *pp*

Ob. *p* *pp*

Kl. *p* *(SOLO.) p espress.* *p* *più p* *pp*

Fg. *p* *(SOLO.) p espress.* *p* *più p* *pp*

C. Fg. *p* *p* *pp*

Trp. *pp*

Hr. *pp*

Pos. u. Tuba *IV. pp*

Pk. *pp*

Hrf. *(Flag.) p*

Vln. *divisi* *ppp*

Br. *ppp*

Vcl. *ppp*

C.B. *ppp*

15

Fl. *rit.* *pp* *poco* *pp*

Ob.

Kl.

Fg. *ppp* *poco* *ppp*

C. Fg. *ppp* *poco* *ppp*

15

Trp. *rit.* *ppp* *poco* *ppp*

Hr. *ppp* *poco* *ppp*

Pos. u. Tuba *ppp* *poco* *ppp*

Pk. *ppp* *poco* *ppp*

Hrf. *pp*

15

Vln. *p* *pp*

Br. *ppizz.* *pppizz.* *pppizz.* *pppizz.* *pppizz.* *pppizz.*

Vcl. *pppizz.*

C.B. *pppizz.*

15

Fl. (♩=72) *rit.* - (♩=66) *rit.*
 Ob. *(SOLO.) espress.* *p* *molto* *pp* *pp* *molto* *pp*
 Kl. *p* *molto* *pp* *p* *molto* *pp*
 Fg. *p* *molto* *pp* *p* *molto* *pp*
 C.Fg. *p* *molto* *pp* *p* *molto* *pp*
 Frp. (♩=72) *pp* *rit.* *ppp* (♩=66) *rit.*
 Hr. *pp* *ppp*
 Pos. u. Tuba
 Pk. *ppp*
 Hrf. *p* *mf* *p* *f* *p*
 Vln. (♩=72) *rit.* - (♩=66) *rit.*
 Vln. *sempre senza Sordino* *p espress.* *f molto espress.* *pp*
 Vln. *con Sordino* *divisi* *sempre con Sordino*
 Br. *sempre senza Sordino* *divisi* *arco* *p* *f* *pp*
 Vcl. *sempre senza Sordino* *arco* *divisi* *p espress.* *f molto espress.* *pp*
 C.B. *pizz. (nur die Hälfte)* *p espress.* *f molto espress.* *pp pizz.* *pp*
 (♩=72) *rit.* - (♩=66) *rit.*

Largo. (♩=76)

Largo. (♩ = 76)

Flp.

Hr.

Pos.
u
Tuba.

Largo. (♩ = 76)

[illegible]

4. Variation.

Poco vivace, (♩=116-126) (*non troppo allegro*)

Fl.

Ob.

Kl.

Fg. *f ben marcato il tema*

C. Fg. *f ben marcato il tema*

f sempre f

Poco vivace, (♩=116-126) (*non troppo allegro*)

Trp.

Hr.

Pos. u. Tuba.

in G, As, A

Pk.

Hrf.

Poco vivace, (♩=116-126) (*non troppo allegro*)

Vln. *senza Sordino*

Br.

Vel. *f ben marcato il tema*

C.B. *f ben marcato il tema*

Poco vivace, (♩=116-126) (*non troppo allegro*)

16

17

Fl. *f* *ben maro.* *p*

Ob. *f* *ben maro.* *p*

Kl. *f* *ben maro.* *p*

Fg. *f* *ben maro.* *p*

G.Fg. *f* *ben maro.* *p*

17

Trp. *f* *ben maro.* *f* *maro.* *f* *maro.*

Hr. *f* *ben maro.* *f* *maro.* *f* *maro.*

Pos. u. Tuba. *f* *ben maro.* *f* *maro.* *f* *maro.*

Pk. *f* *ben maro.* *f* *maro.* *f* *maro.*

17

Vln. *pizz.* *f* *ben maro.* *arco* *f* *ben maro.*

Br. *pizz.* *f* *ben maro.* *arco* *f* *ben maro.*

Vcl. *maro.* *p* *f* *ben maro.* *arco* *f* *ben maro.*

C.B. *maro.* *p* *f* *ben maro.* *arco* *f* *ben maro.*

17

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Trp.), Horn (Hr.), Trombone (Pos. u. Tuba.), Percussion (Pk.), Harp (Hrf.), Violin (Vln.), Viola (Br.), and Cello/Double Bass (Vol. C.B.). The music is written in a single system, with each instrument having its own staff. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *scen* (scene). The score is arranged in a standard format, with the instruments listed on the left and the musical notation on the right. The page is numbered 7 in the bottom right corner.

Fl. *sempre ff*
 Ob. *sempre ff*
 Kl. *ff*
 Fg. *ff*
 C. Fg. *ff*
 Trp. *ff*
 Hr. *ff*
 Pos. u. Tuba. *mf*
 Pk. *pp*
 Hrf.
 Vla. *ff* *divisi* *sempre ff* *unisono*
 Br. *ff* *sempre ff*
 Vel. *ff* *sempre ff*
 C.B. *ff* *sempre ff*

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Horn, Trombone, Percussion) are in the upper staves, while the strings (Violin, Viola, Cello, Double Bass) are in the lower staves. The harp and percussion are also present. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The tempo is marked *sempre ff* (always fortissimo) for most instruments, with some exceptions like *mf* (mezzo-forte) for the Trombone and *pp* for the Percussion. The string section is marked *ff* and *sempre ff*, with some parts marked *divisi* (divided) and *unisono* (unison).

18

Fl. *sempre ff*

Ob. *sempre ff*

Kl. *sempre ff*

Fg. *sempre ff*

C.Fg. *sempre ff*

18

Trp. *sempre ff*

Hr. *sempre ff*

Pos. u. Tuba. *sempre ff*

Pk. *sempre ff*

Hrf.

18

Vln. *sempre ff*

Br. *sempre ff*

Vcl. *sempre ff*

C. B. *sempre ff*

18

Fl. *ff*

Ob. *ff* *sempre ff*

Kl. *sempre ff*

Fg. *ff*

J. Fg. *ff*

Trp. *ff* *p* *sempre ff*

Hr. *ff* *sempre ff*

Pos. u. Tuba. *ff*

Pk. *ff*

Hrf.

Vln. *ff* *sul G*

Br. *ff* *sul G*

Vcl. *ff*

C. B. *ff*

19

Fl.

Ob.

Kl.

Fg.

C.Fg.

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

Vln.

Br.

Vol.

C.B.

sempre ff

mf

pp

ff

p

pp

(G in F umstimmen)

sul G.

divisi

19

Fl. *grazioso* *p* *pp*

Ob. *grazioso* *p* *pp*

Kl. *grazioso* *p* *pp*

Fg. *p*

C. Fg. *p*

Trp. *p* *pp*

Hr. *p* *pp*

Pos. u. Tuba

Pk.

Hrf. *Flageolet.* *p* *sempre p*

Vln. *ppp* *pp* *espress.*

Br. *ppp* *pp* *espress.*

Vel. *pizz.* *pp* *pizz.*

C. B. *pp*

20

20

20

Fl. *sf* *scen* *do* *ff* *assai marcato*

Ob. *sf* *scen* *do* *ff* *assai marcato*

Kl. *sf* *scen* *do* *ff* *assai marcato*

Fg. *sf* *scen* *do* *ff* *ben marcato il tema* *più ff*

C.Fg. *sf* *scen* *do* *ff* *ben marcato il tema* *più ff*

Trp. *sf* *scen* *do* *ff* *ben marcato il tema* *sempre ff*

Hr. *sf* *scen* *do* *ff* *ben marcato il tema* *sempre ff*

Pos. u. Tuba. *mf* *scen* *do* *ff* *ben marcato il tema* *sempre ff*

Pk. *ff* *ben marcato il tema* *As in A u. A in D umstimmen*

Hr. *ff* *ben marcato il tema*

Vln. *sf* *scen* *do* *ff* *assai marcato*

Br. *sf* *scen* *do* *ff* *assai marcato* *(non divisi)*

Vel. *sf* *scen* *do* *ff* *ben marcato il tema* *più ff*

C.B. *sf* *scen* *do* *ff* *ben marcato il tema* *più ff*

Fl.

Ob.

Kl.

Fg.

C.Fg.

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

Vin.

Br.

Vel.

C.B.

ff

f

f *q* *ore* - - - *scen* -

f *e* *ore* - - - *scen* -

f *e* *ore* - - - *scen* -

f *e* *ore* - *scen* -

sempre ff

sempre ff

sempre ff

marc.

marc.

sempre ff

marc.

sempre ff

marc.

sempre ff

10

Fl. *sempre ff e cre*

Ob. *sempre ff e cre*
sempre ff e cre
sempre ff e cre
sempre ff e cre

Kl. *ff*
ff
sempre ff e cre
sf
sf

Fg. *ff ben marcato*
ff ben marcato
sempre ff e cre
sempre ff e cre

C. Fg. *ff ben marcato*
sempre ff e cre

Trp. *22 ff ben marcato*
ff ben marcato
sempre ff e cre
sempre ff e cre

Hr. *do ff*
do ff
do ff
do ff
sempre ff e cre
sempre ff e cre
sempre ff e cre
sempre ff e cre
ff e cre

Pos. u. Fuba. *ff e ben marcato*
ff e ben marcato
ff e ben marcato
ff e ben marcato
ff e cre
sempre ff e cre
ff e cre

Pk. *ff*

Hrf.

Vln. *22*
sempre ff e cre
sempre ff e cre
sempre ff e cre

Br. *sempre ff e cre*

Vcl. *ff e ben marcato*
sempre ff e cre

C. B. *ff e ben marcato*
sempre ff e cre

Fl.

Ob.

Cl.

Fg.

Fg.

rp.

Hr.

pos.
u.
uba.

Pk.

Hrf.

Vln.

Br.

Vcl.

C.B.

scen

do

sf

f

sfz

al Fine

F in E
umstimmen

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5. Variation.

Andante sostenuto. (♩ = 52-54)

Fl. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

Ob. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

Kl. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

Fg. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

C. Fg. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

Andante sostenuto. (♩ = 52-54)

Trp. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

Hr. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

Pos. u. Tuba. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

in E, A, D

Pk. *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

Hrf. (Flageolet) *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco* *pp* *espress.* *poco*

Andante sostenuto. (♩ = 52-54)

Vln. *divisi p* *espress.* *sempre senza Sordino* *espress.* *molto* *espress.* *molto* *espress.* *molto* *espress.* *molto* *espress.* *molto*

Br. *divisi p* *espress.* *sempre senza Sordino* *espress.* *molto* *espress.* *molto* *espress.* *molto* *espress.* *molto* *espress.* *molto*

Vcl. *divisi p* *espress.* *sempre senza Sordino* *espress.* *molto* *espress.* *molto* *espress.* *molto* *espress.* *molto* *espress.* *molto*

C. B. *divisi p* *espress.* *sempre senza Sordino* *espress.* *molto* *espress.* *molto* *espress.* *molto* *espress.* *molto* *espress.* *molto*

Andante sostenuto. (♩ = 52-54) (a. S. = con Sordino)
(a. S. = senza Sordino)

23

00

23

24

24

Violins I and II, Brass, Violoncello, and Contrabasso. The score is in 2/4 time and features a key signature of one sharp (F#). The music is marked with dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte), and includes performance instructions like *espress.* (espressivo) and *cresc.* (crescendo). The score is numbered 24 at the bottom.

Fl. *rit.* - - - **Quasi più andante.** (♩ = 64)

Ob. *espress.* *mf* *f* *p*

Kl. *p espress.* *mf* *espress.* *f* *p*

Fg. *mf* *mf* *f* *p*

C. Fg. *mf* *mf* *f* *p*

rit. - - - Quasi più andante. (♩. = 64)

The image shows a musical score for four instruments: Trp. (Trumpet), Hr. (Horn), Pos. u. Tuba (Poson or Tuba), and Pk. (Percussion). The score is written on five staves. The Trp. staff is a single line. The Hr. staff consists of two lines. The Pos. u. Tuba staff consists of two lines. The Pk. staff is a single line. The key signature is one sharp (F#). The time signature is 4/4. The tempo is marked 'rit.' (ritardando) and 'Quasi più andante. (♩. = 64)'. The dynamics are marked 'pp' (pianissimo) for the Hr. staff. The score shows a series of rests and notes for each instrument, with a 'pp' marking for the Hr. staff.

rit. - - Quasi più andante. (♩. = 64)

espress.

Vln. (c. S.) *pp* *mf* *p*

Br. (c. S.) *pp* *mf* *p*

Vol. (c. S.) *pp* *mf* *p*

C. B. *pp* *mf* *p*

rit. - - Quasi più andante. (♩. = 64)

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Fl. *pp* *espress.* *pp*

Ob. *(SOLO)* *espress.* *p*

Kl. *(SOLO)* *espress.* *p* *p* *p*

Fg. *p* *p* *pp* *sempre pp*

C.Fg. *pp*

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. *p* *pp* *r. H.* *pp*

Vln. *p* *(c. S.)* *(s. S.)* *pp* *pp* *sempre pp* *espress.*

Br. *(c. S.)* *(s. S.)* *(s. S.)* *pp* *pp* *sempre pp* *espress.*

Vel. *p* *p* *pp* *pp* *sempre pp*

C.B. *p* *p* *pp* *pp* *sempre pp*

25

poco a poco rit. -
p

57

Fl. *mp*
(SOLO) *espress.*
p

Ob.

Kl. *p* *mf* *f*

Fg. *p* *mf* *f*

C. Fg.

25

poco a poco rit. -

Trp.

Hr. *mf espress.*
mf espress.
mf espress.

Pos.
u.
Tuba.

Pk. *pp* *poco* *pp*

Hrf. *mf* *f* *pp*

25

poco a poco rit. -

Vln. *espress.*
p

Br. *p*

Vel. *p*

C. B. *p*

25

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poco a poco rit. -

Tempo primo. (♩ = 52-54)

Tempo primo. (♩ = 52-54)

[illegible]

26

Fl. *espress.* *p* *pp* *p*

Ob. *p* *espress.* *p* *espress.* *p*

Kl. *p* *pp* *p* *pp* *p*

Fg. *p* *pp* *p* *pp* *p*

C. Fg. *p* *pp* *p* *pp* *p*

26

Trp. *p* *pp* *p* *pp* *p*

Hr. *p* *pp* *p* *pp* *p*

Pos. u. Tuba. *p* *pp* *p* *pp* *p*

Pk. *p* *pp* *p* *pp* *p*

Hrf. *p* *pp* *p* *pp* *p*

26

Vln. *mf* *p* *espress.* *p* *espress.* *p* *espress.* *p*

Br. *mf* *p* *espress.* *p* *espress.* *p* *espress.* *p*

Vcl. *mf* *p* *espress.* *p* *espress.* *p* *espress.* *p*

C. B. *mf* *p* *espress.* *p* *espress.* *p* *espress.* *p*

26

[illegible]

6. Variation.

Tempo di Minuetto. (♩. = 66-69)

Fl.

Ob.

Kl.

Fg.

C. Fg.

p *grazioso*

pp

Tempo di Minuetto. (♩. = 66-69)

Trp.

Hr.

Pos. u. Tuba.

in E, A, D

Pk.

Hrf.

Tempo di Minuetto. (♩. = 66-69)

Vln.

Br.

Vel.

C.B.

unisono

(senza Sordino) *mf*

pp

(arco) *mf*

Tempo di Minuetto. (♩. = 66-69)

27

Fl. *mf*

Ob. *f*

Kl. *f*

Fg. *f*

C.Fg. *f*

27

Trp. *mf*

Hr. *p*

Pos. u. Tuba. *mf*

Pk.

Hrf.

27

Vln. *f*

Br. *f*

Viol. *f*

C.B. *f*

divisi

27

28

Fl. *p* *mp* *f* *ore - scen - do*

Ob. *f marc.* *sempre f* *f marc.* *sempre f*

Kl. *f marc.* *ore - scen - do* *mf*

Fg. *mf* *f*

C.Fg.

28

Trp.

Hr.

Pos. u. Tuba.

Pk.

28

Hrf. *p* *mp* *f*

Vln. *p* *ore - scen - do* *mf* *ore - scen - do* *f*

Br. *p* *ore - scen - do* *mf* *ore - scen - do* *f*

Vel. *mf marc.* *pizz. divisi* *pizz. p* *unisono* *arco* *f arco*

C.B. *p* *ore - scen - do* *mf*

Violin I

Violin II

Viola

Cello/Double Bass

p *pizz.* *arco* *pp* *sempre pp*

p *pizz.* *arco* *pp* *pp*

p *pizz.* *pp* *f* *arco*

p *pizz.* *pp*

p *pizz.* *pp*

Fl. *f* *p* *pp* *mf*

Ob. *f* *p* *pp* *mf*

Kl. *f* *p* *pp* *mf*

Fg. *f* *p* *pp* *mf*

C.Fg. *f* *p* *pp* *mf*

Trp. *f* *p* *pp* *mf*

Hr. *f* *p* *pp* *mf*

Pos. u. Tuba. *f* *p* *pp* *mf*

Pk. *f* *p* *pp* *mf*

Hrf. *f* *p* *pp* *mf*

Vln. *pizz.* *arco* *f* *p* *pp* *ppp*

Br. *f* *p* *pp* *ppp*

Vcl. *sempre divisi* *pizz.* *arco* *f* *p* *pp* *ppp*

C.B. *f* *p* *pp* *ppp*

29

29

29

Fl. *p* *pp* *ppp* *pp*

Ob. (SOLO) *p espress.* *p* *ppp* *pp*

Kl. *p espress.* *pp* *ppp* *pp*

Fg. *p* *p* *pp*

C.Fg.

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. (Flageolet) *p* *pp* *pp*

Vln. (s.S.) *p espress.* *p* (c.S.) *pp espress.* *mf* *pp*

Br. (s.S.) *p espress.* *p* (c.S.) *pp espress.* *mf* *pp*

Vel. (s.S.) *p* *pp* (c.S.) *pp espress.* *mf* *pp*

C.B. *pp* *pp* *pp*

rit.

Tempo primo. (♩ = 66-69)

Fl.

Ob.

Kl.

Fg.

C. Fg.

rit.

Tempo primo. (♩ = 66-69)

Trp.

Hrn.

Pos.
u.
Tuba.

Pk.

Hrf.

Tempo primo. (♩ = 66-69)

Vln.

Br.

Vcl.

C. B.

rit.

Tempo primo. (♩ = 66-69)

30

Fl. *p* *pp*

Ob. *p* *pp* *mf* *mf*

Kl. *p* *pp* *mf* *mf*

Fg. *p* *pp*

C.Fg.

30

Trp.

Hrn. *p* *pp*

Pos. u. Tuba.

Pk.

30

Vln. *f* (s.S.) *p* *pp* (a.S.) *f* *p* (c.S.) *f* *pp* (a.S.) *pp* *p* (c.S.)

Br. *f* (s.S.) *p* (c.S.) *f* *p* (c.S.) *f* *pp* (a.S.) *pp* *p* (c.S.)

Vel. *f* arco *p* (c.S.) *f* *pp* (a.S.) pizz. *pp*

C.B. *f* arco *p* (c.S.) *f* *pp* (a.S.) pizz. *pp*

divisi

30

Fl. *p* *mf* *ff marc.*

Ob. *p* *f ben marc.* *ff ben marc.* *ff marc.*

Kl. *f ben marc.* *mf* *ff*

Fg. *f* *ff*

C.Fg.

Trp.

Hrn. *p* *mp* *mf* *ff*

Pos. u. Tuba.

Pk.

Hrf.

Vln. *(s.S.)* *cre* *scen* *do*

Br. *(s.S.)* *cre* *scen* *do*

(c.S.) *p unis.* *cre* *scen* *do*

Vcl. *arco* *mf unis. (arco)* *ff* *mf* *f e cre* *scen* *do*

C.B. *arco* *p unis. (arco)* *cre* *scen* *do*

31

Fl. *sempre ff* *mf* *p* *pp*

Ob. *sempre ff* *mf* *p* *p grazioso* *pp*

Kl. *sempre ff* *p grazioso*

Fg. *ff* *p grazioso*

C.Fg. *ff* *p grazioso*

31

Trp. *ff*

Hr. *ff*

Pos. u. Tuba. *ff*

Pk. *ff*

Hrf. *p*

31

Vln. *ff* *p pizz.* *arco* *pp* *(c.S.)* *pp arco*

Br. *ff* *p pizz.* *p* *(s.S.)* *pp* *(c.S.)* *arco* *pp (s.S.)*

Vel. *ff* *p pizz.* *pp*

C.B. *ff* *p pizz.* *pp*

31

32

32

32

assai rit

assai r

(nur die Hälfte
der Kontrabässe)
assai rit.

7. Variation.

Presto. (♩=176-184) (*ma non troppo presto*)

Fl.

Ob.

Kl.

Fg.

C. Fg.

Presto. (♩=176-184) (*ma non troppo presto*)

Trp.

Hr.

Pos. u. Tuba.

in E, A, D

Pk.

Hrf.

Presto. (♩=176-184) (*ma non troppo presto*)

Vln.

Br.

Vcl.

C. B.

(alle Kontrabässe)

Presto. (♩=176-184) (*ma non troppo presto*)

33

*grazioso**pp*

Fl. *pp* *grazioso*

Ob. *pp* *grazioso*

Kl. *pp* *grazioso*

Fg. *p* *grazioso*

C. Fg. *p* *grazioso*

33

Trp. *ppp*

Hr. *ppp*

Pos. u. Tuba. *ppp*

Pk. *pp*

Hrf. (Flageolet) *p*

33

Vln. *pp* *poco* *sempre pp* *pp*

Br. *pp* *pizz.* *sempre pizz.* *p*

Vcl. *pizz.* *pp* *pizz.* *pp*

C. B. *pp* *pp*

33

Fl. *p* *mf* *p* *mf* *mf*

Ob. *p* *mf* *mf*

Kl. *p* *mf* *mf*

Fg. *p* *mf*

C. Fg. *p* *mf*

Trp. *p*

Hr. *p*

Pos. u. Tuba. *p*

Pk. *pp*

Hrf. *f* *p* *mf*

Vln. *pp* *f* *p* *mp* *mf*

Br. *arco* *f* *p* *mf* *f*

Vel. *arco* *f* *p* *pizz.* *arco* *mf* *marc. espress.*

C. B. *arco* *f* *p* *pizz.* *mf*

Fl.

Ob.

Kl.

Fg.

C. Fg.

Trp.

Hr.

Pos.
u.
Tuba.

(das d nach eis unstimmen)

Pk.

Hrf.

Vln.

Br.

Vcl.

C. B.

sempre f

f arco

35

Fl.

Ob.

Kl.

Fg.

C. Fg.

35

Trp.

Hr.

Pos. u. Tuba.

Pk.

35

Vln.

Br.

Vol.

C.B.

[illegible]

Fl. *f* *ff* *ff* *ff*

Ob. *f* *ff* *ff* *ff*

Kl. *f* *ff* *ff* *ff*

Fg. *f* *ff* *ff* *ff*

C. Fg. *f* *ff* *ff* *ff*

36

Trp. *f* *ben marcato (quasi ff)* *ff* *ff*

Hr. *f* *ben marcato (quasi ff)* *ff* *ff*

Pos. u. Tuba. *f* *p* *p* *ff*

Pk. *f* *p* *p* *ff*

Hrf. *f* *ff* *ff* *ff*

36

Vln. *f* *arco* *f* *ff*

Br. *f* *divisi* *ff* *ff*

Vcl. *f* *arco* *f* *ff*

C.B. *f* *arco* *f* *ff*

36

37

Fl. *ff*

Ob. *ff*

Kl. *ff*

Fg. *ff* *p*

C. Fg. *ff* *p*

37

Trp.

Hr.

Pos. u. Tuba. *ff* *mp* *mp* *mp*

Pk.

Hrf.

37

Vln. *ff*

Br. *sempre ff* *ff* *f*

Vcl. *sempre ff* *f*

C. B. *sempre ff* *f*

37

This musical score page, numbered 83, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), and Bassoon (Fg.) with a Contrabassoon (C.Fg.) part. The brass section includes Trumpet (Trp.), Horns (Hr.), and a combined position for Trombone and Tuba (Pos. u. Tuba.). The string section includes Violin (Vln.), Viola (Br.), Violoncello (Vel.), and Double Bass (C.B.). The woodwinds and strings are marked with *espress.* (expressive) and dynamic markings of *mf* (mezzo-forte) and *p* (piano). The woodwinds have melodic lines with slurs and accents, while the strings play a rhythmic accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Fl.

Ob.

Kl.

Fg.

C.Fg.

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

Vln.

Br.

Vel.

C.B.

espress.

mf

p

38

Fl. *pp* *sempre pp* *pp*

Ob. *pp* *sempre pp*

Kl. *pp*

Fg.

C. Fg.

38

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

38

Vln. *pizz.* *pp* *sempre pp*

Br. *pizz.* *pp* *sempre pp*

Vcl. *pizz.* *pp* *pizz.* *pp*

C. B. *pizz.* *pp*

38

39

Fl. *sempre pp*

Ob. *(SOLO.) p* *grazioso* *dolce* *p*

Kl. *sempre pp*

Fg. *f*

C. Fg. *f*

39

Trp. *pp*

Hr. *pp* *pp* *pp* *sempre pp* *sempre pp* *sempre pp*

Pos. u. Tuba. *pp*

Pk. *pp*

39

Vln. *arco* *sul D* *pp* *pp*

Br. *arco* *pp* *divisi* *pp* *unisono* *pp*

Vcl. *arco* *pp*

C. B. *pizz.* *pp* *arco*

39

40

Fl.

Ob.

Kl.

Fg.

C. Fg.

ff

mf

p

mp espress.

SOLO.

40

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

f

ff

pp

40

Vln.

Br.

Vcl.

C. B.

ff

f

pp

pizz.

p

divisi

Fl. *pp*

Ob. *pp*

Kl. *p*

Fg. *pp*

C. Fg. *pp*

Trp.

Hr. *f marc. e cre -*

Pos. u. Tuba. *f marc. e cre -*

Pk.

Hrf.

Vln. *pp* *poco divisi* *pp*

Br. *pp* *poco* *pp*

Vcl. *pizz. pp* *arco p* *pp* *pizz. ppp*

C. B. *pp* *pizz. ppp*

41

Fl.

Ob.

Kl.

Fg.

C. Fg.

41

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

41

Vln.

Br.

Vcl.

C. B.

41

42

calmato

(♩.=160)

Fl. *calmato* - - - - -

Ob. *molto espress.* *mf* (SOLO) *f* *espress.* *ff* *p*

Kl. *mp* *f* *ff* *p*

Fg. *p* *mp* *ff* *p*

C. Fg. *mp* *ff* *p*

42

calmato

(♩.=160)

Trp. *calmato* - - - - -

Hr. *pp* *f* *pp*

Pos. u. Tuba. *pp* *f* *p*

Pk. *ppp* *mf*

Hrf. *p* *f* *p*

42

calmato

(♩.=160)

Vln. *p* *f* *p*

Br. *p* *f* *p*

Vcl. *p* *f* *p*

C. B. *pizz.* *f* *arco* *divisi* *f* *arco* *pizz.*

calmato - - - - -

(♩.=160)

42

Fl. *espress.* *mp* *ff*
 Ob. *espress.* *molto espress.* *mp* *ff* *p*
 Kl. *mp* *molto espress.* *ff* *pp* *p*
 Fg. *f* *pp* *f* *p*
 C. Fg. *f* *pp* *f* *p*
 Trp. *p* *mf* *pp* *mf* *marc.* *f*
 Hr. *espress.* *SOLO. p* *marc.* *p* *f*
 Pos. u. Tuba. *pp* *mf* *pp* *mf* *pp*
 Pk. *ppp* *ppp* *mp* *pp*
 Hrf. *p* *f* *p*
 Vln. *p* *mf* *p* *mf* *p* *divisi*
 Br. *mf* *p* *mf* *p*
 Vcl. *p* *espress.* *p* *molto espress.* *ff* *divisi* *p*
 C. B. *unis.* *parco* *f* *espress.* *p*

43

Fl. SOLO. *p espress.*

Ob. SOLO. *p espress.*

Kl. SOLO. *espress.* *f* *p* *pp*

Fg. SOLO. *espress.* *f* *p* *pp*

C.Fg.

43

Trp. *pp*

Hr. *pp*

Pos. u. Tuba. *pp*

Pk. *mf* *pp* das cis nach d umstimmen

Hrf. (Flageolet.) *f* *p* *p* *p* *p* *p* *p* *p*

43

Vln. *mf espress.* *f* *pp* *unisono* *p*

Br. *mf* *p*

Vcl. *f* *quasi ff* *p*

C.B. *f* *p*

43

pp dolcissimo *sempre pp*

Fl. *pp* *sempre pp*

Ob. *pp* *sempre pp*

Kl. *p* *pp* *sempre pp* *pp*

Fg. *pp* *sempre pp* *f e cre -*

C. Fg. *pp* *sempre pp* *f e cre -*

Trp. *ppp* *sempre ppp*

Hr. *ppp* *sempre ppp* *ppp*

Pos. u. Tuba. *ppp* *ppp*

Pk. *ppp*

Hrf. *sempre pp* *pp*

Vln. *pp* *pp divisi* *ppp* *ppp*

Br. *pp* *ppp* *ppp* *f e cre -*

Vcl. *pp* *ppp* *f e cre -*

C.B. *pp* *unisono* *ppp* *f e cre -*

44

44

This image shows a page of a musical score for 'The Song of the Lark', measures 44 through 48. The score is written for five parts: Violin I (Vln.), Violin II (Vln.), Bassoon (Br.), Violoncello (Vcl.), and Contrabass (C.B.). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'fe ore - - - - - scen - - - - - do - - - - -'. The music features a melodic line in the Violin I part, with the other parts providing harmonic support. The measure numbers 44, 45, 46, 47, and 48 are indicated at the top of the page.

45

Fl. *ff* *fff* *p*

Ob. *ff* *fff* *p*

Kl. *ff* *fff* *p* *pp*

Fg. *ff* *fff* *p*

C. Fg. *ff* *fff* *p*

45

Trp. *ff* *fff*

Hr. *ff* *fff*

Pos. u. Tuba. *ff* *fff*

Pk. *ff* *pp*

45

Vln. *ff* *fff* *p* *grazioso*

Br. *ff* *fff* *p*

Vel. *ff* *fff* *p*

C. B. *ff* *fff* *plss.* *pp*

45

Fl. *pp*
 Ob. *mf* (SOLO.) *molto espress.*
 Kl. *mf* (SOLO.)
 Fg. *p*
 C. Fg. *p*
 Trp. *mf*
 Hr. *p*
 Pos. u. Tuba. *p*
 Pk. *pp* *mf* *pp*
 Hrf. *p*
 Vln. *p*
 Br. *p*
 Vcl. *p* *molto espress.* *f ben marc.*
 C. B. *pizz.* *arco* *divisi*

The musical score is written for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Cello) are active throughout. The brass section (Trumpet, Horn, Trombone, Percussion) provides harmonic support. The harp and cello/bass have specific performance instructions. The score is marked with various dynamics and expressive markings.

46 *sempre rit.* (SOLO.) *espress.*

Fl. *mp espress.* (SOLO.) *espress.*

Ob. *p* *pp* (SOLO.) *espress.*

Kl. *ben marcato* *espress.* *mf ben marcato* *espress.* (SOLO.) *ben marcato*

Fg. *p*

C. Fg. *pp*

Klarinetten hier sehr gut hervortretend.

46 *sempre rit.*

Trp. *pp* *pp* *mp* *p*

Hr. *pp* *pp* *p*

Pos. u. Tuba.

Pk. *tr* *pp* *pp*

Hrf. Flageolet. *p* *mf* *p* *mp*

46 *sempre rit.*

Vln. *p* *mf* *p* *divisi*

Br. *p* *mf* *p*

Vol. *sempre ben marcato* *ff*

C.B. *p* *mf*

46 *sempre rit.*

Fl. *p* *ppp*

Ob. *p* *ppp*

Kl. *p* *ppp*

Fg. *p* *ppp*

C.Fg. *p* *ppp*

Trp. *ppp*

Hr. *p* *ppp*

Pos. u. Tuba. *ppp*

Pk. *pp* *ppp*

Hrf. *p* *mf marcato* *p* *pp*

Vln. *p* *divisi* *ppp*

Br. *p* *divisi* *ppp*

Vel. *pp* *p* *ppp*

C.B. *p* *ppp*

di - mi - nu - en - do

8. Variation.

Andante con moto. (♩ = 68-72)

Fl.

Ob.

Kl.

Fg.

C. Fg.

Andante con moto. (♩ = 69-72)

Trp.

Hr.

Pos. u. Tubu.

in Fis, A, D.

Pk.

Hrf.

Andante con moto. (♩ = 69-72)

Viol. I

Viol. II

Br.

Vcl.

C.B.

Andante con moto. (♩ = 69-72)

47

rit - - - - *a tempo*

47

**Solovioline
mit den andern!**

47

48

Fl. *pp*

Ob. *pp* *espress.* *p*

Kl. *pp* *p* *pp*

Fg.

C. Fg.

48

Trp.

Hr. *pp* *pp*

Pos. u. Tuba.

Pk.

Hrf.

48

sempre senza Sordino

espress.

divisi

Vln. *pp* *espress.* *ppp* *espress.* con Sordino

Br. *pp* *espress.* *pp* *espress.* con Sordino

Vcl. *pp* *espress.* *pp* *espress.* con Sordino

C. B. *pp* *espress.* *ppp* *espress.* con Sordino

48

L. & K. 829

49 *a tempo*

Fl. *p* *sempre espress.* *f* *mf* *molto espress.* *ff*

Ob. *p* *sempre espress.* *f* *mf* *molto espress.* *ff*

Kl. *pp* *sempre espress.* *f* *mf* *molto espress.* *ff*

Fg. *p* *sempre espress.* *f* *mf* *molto espress.* *ff*

C.Fg. *quasi f* *mf* *molto espress.* *ff*

49 Violoncello, 1. u. 2. (später auch 2. Horn hier sehr gut hervortretend!) *a tempo*

Trp. *sempre molto espress.* *mp* *f* *mf* *molto espress.* *ff*

Hr. (SOLO.) *sempre molto espress.* *mp* *f* *mf* *molto espress.* *ff*

Pos. u. Tuba. *p* *f* *mf* *molto espress.* *ff*

Pk. *p* *f* *mf* *molto espress.* *ff*

Hrf. *p* *mf* *f* *ff*

49 *a tempo*

Vln. *sempre molto espress.* *unisono* *p* *f* *mf* *agitato e molto espress.* *ff*

Br. *sempre molto espress.* *unisono* *p* *f* *mf* *agitato e molto espress.* *ff*

Vel. *sempre molto espress.* *unisono* *p* *f* *mf* *agitato e molto espress.* *ff*

C.B. *sempre molto espress.* *unisono* *p* *f* *mf* *agitato e molto espress.* *ff*

49 *a tempo*

9. Variation.

Allegro con spirito. (♩ = 88 - 102)

Fl.

Ob.

Kl.

Fg.

O.Fg.

Allegro con spirito. (♩ = 88 - 102)

Trp.

Hr.

Pos.
u.
Tuba.

in F, G, C

Pk.

Hrf.

Allegro con spirito. (♩ = 88 - 102)

Vln.

Br.

Vcl.

C. B.

Allegro con spirito. (♩ = 88 - 102)

51

Fl. *p* *mp*

Ob. (SOLO.) *mp* *p*

Kl. (SOLO.) *grazioso* *mp*

Fg. *f* *mp* *p*

C. Fg.

51

Trp. *p*

Hr. *p* *mp* *p*

Pos. u. Tuba. *f* *p*

Pk. (das c nach d umstimmen!) *f* *p*

Hrf.

51

Vln. *ben marc.* *f* *p* *pizz.* *arco* *mp*

Br. *f* *p* *pizz.* *p* *arco* *mp*

Vcl. *f* *p* *pizz.* *p* *arco* *mp*

C.B. *f* *p* *pizz.* *p* *arco* *mp*

51

52

Pk.

Hrf.

The image shows a musical score for two parts: Percussion (Pk.) and Horns (Hrf.). The Percussion part is written on a single bass staff. The Horns part is written on a grand staff, consisting of a treble staff and a bass staff. Both parts contain six measures of music, each with a single note on a whole rest.

52

Poco meno mosso. (♩. = 58-64)

Fl.

Ob.

Kl.

Fg.

C. Fg.

pp

p molto espress.

mf espress.

f espress.

espress. pp

p

p

p

p

p

p

Poco meno mosso. (♩. = 58-64)

Trp.

Hr.

Pos. u. Tuba.

p molto espress.

mf

f

p

p

p

p

Pk.

Hrf.

Poco meno mosso. (♩. = 58-64)

Vln.

Br.

Vcl.

C. B.

p

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

arco

pp espress.

arco

pp espress.

arco

pp espress.

arco

pp

arco

pp

arco

pp

Poco meno mosso. (♩. = 58-64)

53

Fl. *pp*

Ob. *espress. pp*

Kl. *espress. p*

Fg. *p espress.*

C.Fg. *p*

espress. molto p

f espress.

mf espress.

mf espress.

53

Trp. *p*

Hr. *pp*

Pos. u. Tuba. *mf espress.*

mf espress.

Pk.

Hrf.

53

Vln. *pp*

Br. *pp*

Vcl. *pp*

C.B. *pp*

mf sempre espress.

mf sempre espress.

mf sempre espress.

mf sempre espress.

f espress.

Fl. *espress.* *p* *ff* 54 *ff*
 Ob. *pp* *p* *espress.* *molto espress.* *ff* *p*
 Kl. *p* *espress.* *f* *espress.* *ff*
 Fg. *pp* *p* *ff*
 C.Fg. *ff* *pp*
 Trp. *pp* *espress.* *p* *ff* 54 *pp*
 Hr. *pp* *espress.* *p* *ff* *mf*
 Pos. u. Tuba. *mf* *pp*
 Pk. *pp*
 Hrf. *mf*
 Vln. *p* *ff* 54 *ff*
 Br. *p* *ff*
 Vcl. *p* *ff*
 C.B. *p* *ff* 54 *ff*

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and brass (Trumpet, Horn, Trombone, Tuba) sections are in the upper staves, while the strings (Violin, Viola, Cello) are in the lower staves. The percussion section (Snare Drum, Cymbal) is also present. The score is marked with various dynamics (pp, p, f, ff, mf) and expressive markings (espress., molto espress.). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The page number 109 is in the top right corner. The measure numbers 54, 55, 56, and 57 are indicated at the top of their respective measures.

rit. - - - - - **Tempo primo.** (♩ = 88-102)

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hr. f.

p marc.

Vln.

Br.

Vel.

C.B.

pp, *p*, *espress.*, *rit.*, *pizz.*

Tempo primo. ($\text{♩} = 88-102$)

55

Fl. *p*

Ob. (SOLO) *grazioso p*

Kl. *p* *p grazioso* (SOLO) *mp*

Fg. *p* *mp*

C. Fg. *p*

55

Trp. *p* *pp* *mp* *mf*

Hr. *p* *pp* *mp* *mf*

Pos. u. Tuba. *p* *pp* *mp* *mf*

Pk. *p* *pp* *mp* *mf*

55

Vln. *p* *pizz.* *arco* *mp* *mf*

Br. *p* *pizz.* *pizz.* *arco* *mf*

Vol. *p* *sempre pizz.* *arco* *mp* *mf*

C.B. *p* *(pizz.)* *arco* *mp* *mf*

55

56

Fl. *ff marc.*

Ob. *ff marc.*

Kl. *sempre ff*

Fg. *ff*

C. Fg. *f*

pp

p

56

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

56

Vln. *meno f* *p* *pp* *ppp* *pizz.*

Br. *meno f* *p* *pp* *ppp* *pizz.*

Vcl. *mf* *p* *pp* *ppp* *pizz.*

C.B. *mf* *p* *pp* *ppp* *pizz.*

10. Variation.

Allegro appassionato. (♩ = 120-126)

Fl. *sempre f*

Ob. *sempre f*

Kl. *sempre f*

Fg. *sempre f*

C.Fg. *sempre f*

Allegro appassionato. (♩ = 120-126)

Trp.

Hr.

Pos. u. Tuba.

in E, Fis, H

Pk.

Hrf.



Allegro appassionato. (♩ = 120-126)

Vln. *arco* *sempre f*

Br. *arco* *sempre f*

Vcl. *arco* *sempre f*

C.B. *arco* *sempre f*

(Die Contrabässe stimmen das  in  und behalten diese Stimmung der C Saite nach H bei.)

Allegro appassionato. (♩ = 120-126)

f e cre - - - - - *scen -* - - - - *do*
 Fl. *f* *sempre f e cre -* - - - - *scen -* - - - - *do*
 Ob. *sempre f e cre -* - - - - *scen -* - - - - *do*
 Kl. *sempre f e cre -* - - - - *scen -* - - - - *do*
 Fg. *sempre f e cre -* - - - - *scen -* - - - - *do*
 C. Fg. *f e cre -* - - - - *scen -* - - - - *do*
 Trp. *f e cre -* - - - - *scen -* - - - - *do*
 Hr. *f e cre* *f e cre* *f e cre* *scen* *scen* *do*
 Pos. u. Tuba. *f e cre* *scen* *do*
 Pk. *f e cre* *scen* *do*
 Hrf. *f e cre* *scen* *do*
 Vln. *sempre f e cre -* - - - - *scen -* - - - - *do*
 Br. *sempre f e cre -* - - - - *scen -* - - - - *do*
 Vel. *sempre f e cre -* - - - - *scen -* - - - - *do*
 C. B. *sempre f e cre -* - - - - *scen -* - - - - *do*

Fl. *ff* *mf*
 Ob. *mf* *p*
 Kl. *ff* *mf* *p*
 Fg. *mf* *p*
 C. Fg. *pp*
 Trp.
 Hr. *espress.* *p*
 Pos. u. Tuba.
 Pk.
 Hrf.
 Vln. *pizz.* *p*
 Br. *unis.* *pizz.* *pp*
 Vcl. *pizz.* *pp*
 C. B. *pizz.* *pp*

The musical score is for page 117 of a symphony. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, and Contrabassoon), a brass section (Trumpet, Horn, Trombone, and Tuba), and a string section (Violin, Viola, Violoncello, and Double Bass). The woodwinds and strings are playing a complex, rhythmic pattern. The brass section is playing a melodic line. The score includes various dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *espress.* (espressivo). The key signature is one sharp (F#) and the time signature is 4/4.

This musical score page, numbered 118, features a variety of instruments including woodwinds, brass, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon, and Contrabassoon) and the brass section (Trumpet, Horn, Trombone, and Tuba) are active in the upper half of the page. The string section (Violin, Viola, Cello, and Double Bass) is in the lower half. The score includes dynamic markings such as *ff*, *mf*, *f*, *p*, and *arco*. The music is written in a key with one sharp (F#) and a 2/4 time signature. The page is divided into measures by vertical bar lines, and the instruments are grouped by brackets on the left side.

Fl.
Ob.
Kl.
Fg.
C.Fg.
Trp.
Hr.
Pos.
u.
Tuba.
Pk.
Hrf.
Vln.
Br.
Vcl.
C.B.

58

Fl.

Ob.

Kl.

Fg.

C. Fg.

58

Trp.

Hr.

Pos.
u.
Tuba.

58

Vln.

Br.

Vel.

C.B.

58

59

Fl.

Ob.

Kl.

Fg.

C.Fg.

59

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

59

Vln.

Br.

Vel.

C.B.

59

ff marcatisissimo
ff marcatisissimo
ff marcatisissimo
ff marcatisissimo
ff marcatisissimo
sempre ff
sempre ff
mf
mf
mf
mf
meno ff
meno ff
ff marcatisissimo

Fl.
 Ob.
 Kl.
 Fg.
 C. Fg.
 Trp.
 Hr.
 Pos.
 u.
 Tuba.
 Pk.
 Hrf.
 Vln.
 Br.
 Vel.
 C.B.

60

Fl.

Ob.

Kl.

Fg.

C.Fg.

ff marc.

ff marc.

ff marc.

ff marc.

ff marc.

sempre f e cre

sempre f e cre

sempre f

f e cre

f e cre

60

Trp.

Hr.

Pos.
u.
Tuba.

ff

ff

ff

ff

ff

f marc. e cre

f marc. e cre

sempre f e cre

sempre f e cre

f marc. e cre

f marc. e cre

f marc. e cre

Pk.

Hrf.

60

Vln.

Br.

Vel.

C.B.

ff divisi

ff

ff

ff

f e cre

unisono

f e cre

f e cre

f e cre

f e cre

60

ore scen do *ff*

Fl.

ore scen do *ff*

Ob.

scen do *ff*

Kl.

ff e ore scen do *ff*

do *ff* marc.

Fg.

scen do *ff* marc.

C.Fg.

f *ff*

scen do *ff*

Trp.

scen do *ff*

Hr.

scen do *ff*

Pos. u. Tuba.

scen do *ff*

f marc. e ore scen do *ff*

f marc. e ore scen do *ff*

Pk.

f *ff*

Hrf.

Vln.

scen do *ff*

Br.

scen do *ff*

Vel.

scen do *ff* marc.

C.B.

scen do *ff* marc.

61

61

61

62

Fl. *p* *pp*

Ob. *p* *pp*

Kl. *p* *pp*

Fg. *p* *pp*

C. Fg.

62

Trp. *p*

Hr. *p*

Pos. u. Tuba.

Pk.

Hrf.

62

Vln. *p* *pp* *f*

Br. *p* *pp* *plzs. arco f*

Vel. *p* *plzs. pp arco f*

C.B. *p* *plzs. pp arco f*

62

63

Trp.

Hr.

Pos.
u.
Tuba.

sempre *fff*

sempre *fff*

sempre *fff*

Pk.

Hrf.

Violins (Vln.) and Brass (Br.) parts are shown in treble clef with a key signature of two sharps (F# and C#). The Cello and Double Bass (C.B.) part is in bass clef with the same key signature. The score is divided into two systems. The first system contains measures 63 and 64. The second system contains measures 65 and 66. In measure 63, the Violins and Brass play a melodic line with eighth notes, while the Cello/Double Bass plays a bass line with quarter notes. In measure 64, the Violins and Brass play a melodic line with eighth notes, while the Cello/Double Bass plays a bass line with quarter notes. The score includes dynamic markings such as *p* (piano) and *div.* (divisi). The number 63 is printed above the first measure of the second system.

This musical score page, numbered 128, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Fg.), Contrabassoon (C. Fg.), Trumpet (Trp.), Horn (Hr.), Trombone (Pos. u. Tuba.), Piccolo (Pk.), Harp (Hrf.), Violin (Vln.), Viola (Br.), Violoncello (Vcl.), and Double Bass (C. B.). The score is written in 4/4 time with a key signature of one sharp (F#). The woodwind section (Fl., Ob., Cl., Fg., C. Fg.) is highly active, featuring various dynamics including *mf*, *p*, *pp*, and *f*, as well as articulation marks like accents and slurs. The brass section (Trp., Hr., Pos. u. Tuba., Pk.) is mostly silent, with some activity in the Horns and Trombones in the final measure. The Harp (Hrf.) plays a simple accompaniment in the first measure. The string section (Vln., Br., Vcl., C. B.) is also active, with dynamics ranging from *p* to *f*. The Violins and Violas have some *pp* passages. The Violoncello and Double Bass parts include the instruction "(sempre coll' arco)" and "arco" markings. The score concludes with a final measure where many instruments play a sustained note or chord, with dynamics like *f marc.* and *mf* indicated.

Fl. *grazioso* *p* *pp*

Ob. *grazioso* *pp* *pp* *pp*

Kl. *f* *pp* *p* *p*

Fg. *pp* *p* *p*

C. Fg.

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. *p* *p*

Vln. *marc.* *pp* *pp* *pp*

Br. *pp* *divisi* *pp*

Vcl. *p* *pp* *pp*

C. B. *p* *plss.* *pp*

64

Fl. *f e cre* - *scen* - *marc.*

Ob. *f e cre* - *scen* - *marc.*

Kl. *f e cre* - *scen* - *marc.*

Fg. *f e cre* - *scen* - *marc.*

C. Fg. *f e cre* - *scen* - *marc.*

64

Trp. *f e cre* - *scen* - *sempre f*

Hr. *f e cre* - *scen* - *sempre f*

Pos. u. Tuba. *f e cre* - *scen* - *sempre f*

Pk. *f e cre* - *scen* - *sempre f*

Hrf. *f e cre* - *scen* - *sempre f*

64

Vln. *mf* - *marc.* - *scen*

Br. *mf* - *scen* - *scen* - *scen*

Vcl. *mf* - *scen* - *scen* - *scen*

C. B. *mf* - *arco* - *scen* - *scen*

64

65

Fl. *do ff*

Ob. *do do do ff*

Kl. *do do do ff*

Fg. *do do do ff*

C. Fg. *do ff*

65

Trp. *ff marc. utissimo*

Hr. *do ff ff marc. utissimo*

Pos. u. Tuba. *ff marc. utissimo*

Pk.

Hrf.

65

Vln. *do ff*

Br. *do ff*

Vcl. *do ff*

C. B. *do ff*

65

Più mosso. (♩ = 144 - 152.)

Fl. *sempre fff al Fine*

Ob. *sempre fff al Fine*
sempre fff al Fine

Kl. *sempre fff al Fine*
sempre fff al Fine

Fg. *sempre fff al Fine*
sempre fff al Fine

C. Fg. *sempre fff al Fine*

Trp. *sempre ff*
sempre ff
sempre ff

Hr. *sempre ff*
sempre ff
sempre ff

Pos. u. Tuba. *sempre ff*
sempre fff al Fine
sempre fff al Fine

Pk. *sempre fff al Fine*
pp

Hrf.

Più mosso. (♩ = 144 - 152.)

Vln. *sempre fff al Fine*

Br. *marcatissimo*
sempre fff
divisi
sempre fff al Fine

Vcl. *marcatissimo*
sempre fff
sempre fff al Fine

C. B. *sempre fff al Fine*


Più mosso. (♩ = 144 - 152.)

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (C.Fg.), Trumpet (Trp.), Horn (Hr.), Trombone (Pos. u. Tuba.), Percussion (Pk.), Harp (Hrf.), Violin (Vln.), Viola (Br.), Cello (Vcl.), and Double Bass (C.B.). The music is in G major (one sharp) and 4/4 time. The score features complex melodic lines, often with slurs and ties, and includes dynamic markings such as 'ff' (fortissimo). The page is numbered '1' in the bottom right corner. The text 'Digitized by Google' is visible at the bottom right of the page.

11. Variation.

Andante con moto. (♩ = 56-60)

Andante con moto. (♩ = 56-60)

in E, G, H 

Andante con moto. (♩ = 56-60)

Andante con moto. (♩ = 56-60)

espress. *p*

F1.

Ob. *espress. p* (SOLO.) *espress. p* *f* *pp*

Kl. *pp* *espress. p* *pp*

Fg. *p* *espress. p* *pp* *mp* *f*

C. Fg. *mp* *f*

Trp.

Hr. *p* *p* *dolce* *espress. f* *pp* *p*

Pos. u. Tuba. *p* *dolce* *mp* *f* *p*

Pk.

das h nach d umstimmen

Hrf.

Vln. *p* *espress. p* *f* *mp* *p* *molto espress. f*

Br. *arco* *p* *espress. mp* *p* *f*

Vel. *arco* *p* *espress. mp* *molto espress. p* *f*

C. B. *p* *espress. p* *mp* *f*

66

66

(Flageolet)

66

p espress. *p* *stringendo* *rit.*
 Fl. *p espress.* *p*
 Ob. *molto espress.* *mf* *ff* *pp*
 Kl. *p* *espress.* *p* *mf* *ff* *p*
 Fg. *p* *espress.* *p* *mf espress.* *ff* *pp*
 C. Fg. *p* *espress.* *p* *mf espress.* *ff* *pp*
stringendo *rit.*
 Trp. *pp* *espress.* *mf* *ff* *p*
 Hr. *pp*
 Pos. u. Tuba. *pp*
 Pk. *pp*
 Hrf. *pp*
stringendo *rit.*
 Vln. *pp* *mf molto espress.* *sul G* *ff* *mf*
 Br. *pp* *molto espress.* *divisi* *ff* *unisono*
 Vcl. *pp* *mf molto espress.* *divisi* *ff* *mf*
 C. B. *pp* *mf espress.* *ff* *mf* (nur die Hälfte)
stringendo *rit.*

67 *a tempo*

Pk.

ppp *cresc.* *ppp* *cresc.* *ppp* *cresc.* *ppp*

Hrf.

p

67 *a tempo*

Vln. *pp*

Br. *pp*

Vcl. *pp*

C.B. *pp*

68 *pp* *espress.* *divisi*

(Alle)

Digitized by Google

139

rit. - - - - - (♩ = 42)

Fl. *espress.* *f* *ff* *p* *pp*

Ob. *f* *espress.* *ff* *p* *pp*

Kl. *mf* *f* *ff* *p* *pp*

Fg. *mf* *f* *ff* *p* *pp*

C. Fg. *f* *ff* *mf* *p*

Trp. *f* *espress.* *ff* *ppp*

Hr. *mf* *f* *espress.* *ff* *ppp*

Pos. u. Tuba. *f* *espress.* *ff* *pp*

Pk. *mf* *ff* *ppp* Das d nach hund

Hrf.

rit. - - - - - (♩ = 42)

Vln. *unisono* *mf* *f* *molto espress.* *agitato* *ff* *pp*

Br. *divisi* *mf* *f* *molto espress.* *agitato* *ff* *pp*

Vcl. *mf* *f* *molto espress.* *agitato* *ff* *pp*

C. B. *mf* *f* *molto espress.* *agitato* *ff* *pp*

rit. (♩ = 42)

68 *a tempo* (♩ = 56)

Trp.

Hr.

Pos.
u.
Tuba.

68 *a tempo* (♩ = 56)

Trp.

Hr.

Pos.
u.
Tuba.

das gis nach a umstimmen!

[illegible]

Fl. *pp espress.* *f* *p* *rit.*
 Ob. *f* *pp* *pp* *f* *pp* (SOLO.) *p*
 Kl. *pp espress.* *f* *p* *p* *p*
 Fg. *pp* *f* *p*
 C. Fg. *pp* *f* *p*
 Trp. *pp espress.* *f* *p* *rit.*
 Hr. *pp espress.* *f* *p* *pp espress.* *f* *p*
 Pos. u. Tuba. *p* *pp espress.* *f* *p*
 Pk. *p*
 Hrf. *p*
 Vln. *molto espress.* *pp* *f* *p* *rit.*
 Br. *f* *pp* *f* *p* *divisi* *unisono* *p*
 Vcl. *unisono* *f* *pp* *molto espress.* *f* *p* *divisi* *p*
 C. B. *pp* *pp* *f* *p* *rit.*

Più lento. (♩ = 42.)

Fl. *p espress.*

Ob. *pp* *p* *espress.* *mp* *cre - - - scen - - - do*

Kl. *p* *espress.* *mp* *cre - - - scen - - - do*

Fg. *pp* *pp* *mp* *cre - - - scen - - - do*

C.Fg. *pp* *mp* *cre - - - scen - - - do*

(Violoncelli, 1.u.3. (später auch 2.) Horn hier sehr gut hervortretend!)

Più lento. (♩ = 42.)

Trp. *mp*

Hr. (SOLO.) *molto espress. e ben marc.* *p* *pp espress.*

Pos. u. Tuba. *p espress.*

Pk. *ppp* *ppp*

Hrf. *p*

Più lento. (♩ = 42.)

Vln. *pp molto espress.*

Br. *pp* *molto espress.* *divisi*

Vel. *pp molto espress. e ben marcato cre - - - scen - - - do*

C.B. *pp*

Più lento. (♩ = 42.)

ff molto espress. *pp* *sempre rit.*

Fl.

ff molto espress. *pp*

Ob.

ff molto espress. *pp*

Kl.

ff molto espress. *pp* *ppp*

Fg.

ff *p* *pp* *ppp*

C. Fg.

ff *pp* *ppp*

Trp.

mf *pp* *sempre rit.* *ppp*

Hr.

ff *pp* *ppp*

Pos. u. Tuba.

ff *pp* *ppp*

Pk.

Hrf.

ff *p* *pp* (Flageolet.)

Vln.

ff molto espress. *pp* *sempre rit.* *con Sordino*

Br.

ff molto espress. *pp* *con Sordino*

unisono *divisi* *pp* *con Sordino*

Vcl.

ff *assai marcato* *p* *pp* *divisi* *con Sordino*

pp *pizz.* *sempre senza Sordino*

C.B.

ff *p* *pp* *sempre rit.*

69 Largo. (♩ = 66.)

Fl. *pp* *molto* *pp* *molto* *pp* *espress.* (SOLO.)

Ob. *pp* *molto* *pp* *molto* *pp* *espress.* (SOLO.)

Kl. *pp* *molto* *pp* *molto* *pp* *espress.* (SOLO.)

Fg. *p* *molto* *pp* *molto* *p* *espress.* (SOLO.)

C.Fg. *pp* *molto* *pp* *molto* *p* *espress.* (SOLO.)

69 Largo. (♩ = 66.)

Trp. *espress.* *pp* *molto* *pp*

Hr. *espress.* *pp* *molto* *pp*

Pos. u. Tuba. *espress.* *pp* *molto* *pp*

Pk. *ppp* *ppp*

(Flageolet.)

Hrf. *pp*

69 Largo. (♩ = 66.)

Vln. *pp* *molto* *pp* *molto* *ppp* *molto* *ppp*

Br. *pp* *molto* *pp* *molto* *ppp* *molto* *ppp*

Vcl. *p* *molto espress.* *pp* *molto* *ppp* *molto* *ppp*

C.B. *pp* *molto* *pp* *molto* *ppp* *molto* *ppp*

69 Largo. (♩ = 66.)

Più largo. (♩ = 58.)

sempre rit. -

Fl. *pp* *molto* *molto* *pp* *molto* *pp* *ppp* attacca il Fuga

Ob. *pp* *molto* *molto* *pp* *molto* *pp* *ppp* attacca il Fuga

Kl. *pp* *molto* *molto* *pp* *molto* *pp* *ppp* (SOLO.) *espress.* *ppp* attacca il Fuga

Fg. *pp* *molto* *molto* *pp* *molto* *pp* *ppp* attacca il Fuga

C. Fg. *pp* *molto* *molto* *pp* *molto* *pp* *ppp* attacca il Fuga

Più largo. (♩ = 58.)

sempre rit. -

Trp. *ppp* *espress.* *p* *pp* *molto* *pp* *ppp* attacca il Fuga

Hr. *pp* *espress.* *molto* *pp* *molto* *pp* *ppp* attacca il Fuga

Pos. u. Tuba. *pp* *molto* *pp* *molto* *pp* *ppp* attacca il Fuga

Pk. *ppp* attacca il Fuga

Hrf. *pp* attacca il Fuga

Più largo. (♩ = 58.)

sempre rit. -

Vln. *pp* *espress.* *molto* *pp* *molto* *pp* *ppp* senza Sordino *ppp* sempre senza Sordino *ppp* attacca il Fuga

Br. *pp* *espress.* *molto* *pp* *molto* *pp* *ppp* senza Sordino *ppp* sempre senza Sordino *ppp* attacca il Fuga

Vcl. *pp* *espress.* *molto* *pp* *molto* *pp* *ppp* senza Sordino *ppp* sempre senza Sordino *ppp* attacca il Fuga

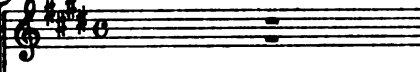
C.B. *pp* *molto* *pp* *molto* *pp* *ppp* *divisi* *ppp* sempre senza Sordino *ppp* attacca il Fuga

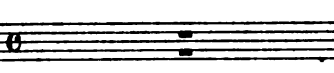
Più largo. (♩ = 58.)

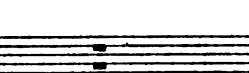
sempre rit. -

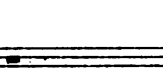
Fuge.


Allegro moderato. (*ma con spirito*) (♩ = ungefähr 92-100)

Fl. 

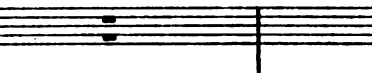
Ob. 


Kl. 

Fg. 


C. Fg. 

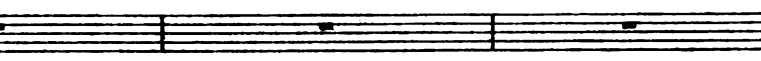
Allegro moderato. (*ma con spirito*) (♩ = ungefähr 92-100)

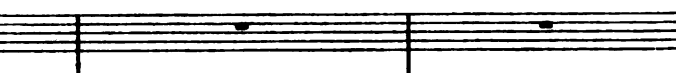
Trp. 

Hr. 

Pos. u. Tuba. 

in E, A, H 

Pk. 

Hrf. 

Allegro moderato. (*ma con spirito*) (♩ = ungefähr 92-100)

Vln. 

Br. 

Vcl. 

C. B. 

Allegro moderato. (*ma con spirito*) (♩ = ungefähr 92-100)

Fl.

Ob.

Kl.

Fg.

C. Fg.

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

Vln.

Br.

Vel.

C. B.

ppp

(sempre senza Sordino) sf

ppp molto grassioso

70

Fl.
Ob.
Kl.
Fg.
C. Fg.

70

Trp.
Hr.
Pos. u. Tuba.

Pk.
Hrf.

70

Vln.
Br.
Vcl.
C. B.

sempre ppp
ppp
pp
espress.
(sempre senza Sordino) *f*
pp molto grazioso
divisi *f*
pp molto grazioso
(sempre senza Sordino)

70

p espress.

Fl.

Ob.

Kl.

Fg.

C. Fg.

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

Vln.

Br.

Vcl.

C. B.

sempre pp

sempre pp

espress.

sempre pp

sempre pp

Fl. *p*

Ob.

Kl. (SOLO.) *mp espress.* *p*

Fg.

C. Fg.

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

Vln. *sempre pp*

Br. *sempre pp*

Vcl. *sempre pp* *unisono* *(sempre senza Sordino) f* *pp*

C. B. *f* *pp*

71

Fl.

Ob.

Kl.

Fg.

C. Fg.

p *pp* *p* *pp* *p* *pp* *marc.* *pp*

71

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

71

Vln.

Br.

Vel.

C. B.

molto grazioso

71

Fl. *pp* *p* *p*

Ob. *pp* *p* *espress.* *pp*

Kl. *pp* *pp* *p* *pp* *p*

Fg. *pp* *p* *p*

C. Fg.

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

Vln. *pp* *pp*

Br. *pp*

Vel. *pp*

C. B. *pp*

72 *grazioso e ben marcato*

Fl.

Ob. (SOLO.) *f* *grazioso e ben marcato*

Kl. *p* *espress.* *p*

Fg. *p*

C. Fg.

72 (Die beiden Oboen mit dem Thema hier sehr gut hervortretend.)

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf.

72

Vln. *sempre pp* *p* (*non cresc.*) *mf*

Br. *sempre pp* *p*

Vcl. *sempre pp* *p* *espress.*

C. B. *sempre pp* *p* *espress.*

72

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is in a key with three sharps (F#, C#, G#) and a common time signature. The score is divided into measures by vertical bar lines. Various musical symbols are used, including notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score is arranged in a system with multiple staves, each labeled with an instrument or voice part. The notation is complex, with many notes and rests, indicating a dense musical texture. The page is numbered 1 in the top left corner.

Fl. *mf* *f* *p*
 Ob. *mf* *f* *espress.*
 Kl. *p* *mp* *f* *pp*
 Fg. *espress.* *p espress.* *f* *pp*
 C.Fg.
 Trp.
 Hr.
 Pos. u. Tuba.
 Pk.
 Hrf.
 Vln. *p* *mf* *mp* *f* *p*
 Br. *mp* *divisi* *unis.* *f* *p* *f*
 Viol. *espress.* *f* *espress.* *p*
 C.B. *espress.* *p*

Musical score for page 155, featuring woodwinds, brass, and strings. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), and Contrabassoon (C.Fg.). The second system includes Trumpet (Trp.), Horn (Hr.), Trombone/Euphonium (Pos. u. Tuba.), and Percussion (Pk.). The third system includes Horn (Hrf.), Violin (Vln.), Viola (Br.), Violoncello (Viol.), and Double Bass (C.B.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *p*, *mp*, *pp*, *espress.*, *divisi*, *unis.*).

73

Fl. *p* *pp*

Ob. *f* *p* *p*

Kl. *f* *p* *pp*

Fg. *f* *p* *pp*

O.Fg.

73

Trp.

Hr.

Pos. u. Tuba.

Pk.

73

Vln. *poco* *p* *pp*

Br. *p* *p* *pp*

Vol. *poco* *p* *pp*

C.B. *poco* *p* *pp*

73

Fl. *f marc.*

Ob. *f marc.*

Kl. *mf*

Fg. *mf*

C. Fg. *mf*

74

74

2. Violinen und Bratschen hier sehr gut mit dem Thema hervortretend.

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. *poco marc.*

p *cre* - - - *scen* - - - *do f*

Vln. *f p* *mp* *mf*

Br. *f p* *mf marc.*

Vcl. *f p* *mp* *mf*

C. B. *f p* *mp* *mf*

74

[illegible]

75

Fl.

Ob.

Kl.

Fg.

C. Fg.

75

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

75

Vln.

Br.

Vol.

C. B.

sempre f

mf grazioso

express.

75

L. & K. 329

Fl. *p grazioso*

Ob. *p grazioso*

Kl. *p* *mf* *pp*

Fg. *p* *mf* *pp*

C.Fg. *p* *pp*

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. *p* *cre*

Vln. *pp* *sempre pp* *cre*

Br. *pp* *sempre pp* *cre*

Vel. *pp* *pizz.* *sempre pp* *cre*

C.B. *pp* *pizz.* *sempre pp* *cre*

76

p *mf* *f marc.* *f*

Fl.

Ob.

Kl.

Fg.

C. Fg.

76

(1. Violinen u. Bratschen hier sehr gut mit dem Thema hervortretend.)

Trp.

Hr.

Pos. u. Tuba.

Pk.

76

scen - do *f* *ff sempre ben marcato il tema*

Hrf.

Vln.

Br.

Vcl.

C. B.

arco *f marc.* *f marc.*

Fl.

Ob.

Kl.

Fg.

C. Fg.

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

Vln.

Br.

Vcl.

C. B.

sempre f

sempre ff e ben marc.

sempre f

sempre f

sempre f

sempre f

77

sempre f

Fl.

sempre f

Ob.

sempre f

mf marc.

Kl.

mf

mf

Fg.

sempre f

mf

C. Fg.

f

77

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

77

Vln.

Br.

Vcl.

C.B.

77

Fl.

Ob.

Kl.

Fg.

C. Fg.

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

Vln.

Br.

Vcl.

C.B.

p

pp

mf

mp

ben marcato il tema

sempre p

divisi

sempre mf e ben marcato

sempre p

sempre p

sempre p

sempre p

78

Fl. *sempre p*

Ob. *p*

Kl. *p*

Fg. *pp*

C. Fg. *pp*

ppp

pp

ppp

pp

p

78

Trp. *pp*

Hr. *pp*

Pos. u. Tuba.

pp

Hrf. (Flageolet) *p*

78

Vln. *unisono*

Br. *ppp*

Vcl. *ppp*

C. B. *ppp*

divisi

unisono

divisi

pizz.

pizz.

ppp

78

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Fl. *sempre pp*

Ob. *pp* *espress.* *pp*

Kl. *sempre pp* *espress.*

Fg. *pp*

C. Fg.

(Violoncello mit dem Thema hier gut hervortretend!)

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. *sempre p*

Vln. *sempre pp* *sempre pp* *unisono* *sempre pp*

Br. *arco* *sempre pp* *pizz.* *arco* *pp*

Vol. *arco* *sempre pp* *pizz.* *arco* *mf grazioso e ben marcato*

C.B.

Fl. *pp* *espress.*
 Ob. *p* *p espress.* *pp* *espress.*
 Kl. *mp* *p* *pp*
 Fg. *pp*
 C. Fg.
 Trp.
 Hr.
 Pos. u. Tuba.
 Pk.
 Hrf. (*non cresc.*)
 Vln. *p* *espress.* *pp* *sempre pp*
 Br. *sempre pp*
 Vel. *sempre mf*
 C. B.

The musical score is for a symphonic work, page 168. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Contrabassoon), brass section (Trumpet, Horn, Trombone, Tuba, Snare Drum, Cymbal), strings (Violin, Viola, Violoncello, Contrabass), and Harp. The score is in 3/4 time and key of D major. The woodwinds and strings play a complex, rhythmic pattern, while the brass section provides harmonic support. The Harp plays a steady, rhythmic accompaniment. The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *f* (forte), *espress.* (espressivo), and *sempre pp* (sempre pianissimo).

79

Fl.

Ob.

Kl.

Fg.

C. Fg.

ppp

pp

p

mf

f

sempre f

79

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hr.f.

ore - - - - - seen - - - - - do

ff

79

Vln.

Br.

Vel.

C.B.

pp

p

f

This musical score page, numbered 170, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Fg.), Contrabassoon (C. Fg.), Trumpet (Trp.), Horn (Hr.), Trombone (Pos. u. Tuba.), Percussion (Pk.), Harp (Hrf.), Violin (Vln.), Viola (Br.), Violoncello (Vol.), and Double Bass (C. B.). The score is written in 4/4 time with a key signature of two sharps (F# and C#). The woodwind section (Fl., Ob., Cl., Fg., C. Fg.) is highly active, with many notes and rests. The brass section (Trp., Hr., Pos. u. Tuba.) has fewer notes, with the Horns playing a melodic line. The string section (Vln., Br., Vol., C. B.) provides a rhythmic and harmonic foundation with sustained notes and some movement. Dynamic markings such as *f* (forte) and *sempre f* (always forte) are present throughout the score. The page is divided into three measures by vertical bar lines.

80

80

80

81

sempre f e poco a poco cre -

Fl. *sempre f e poco a poco cre -*
sempre f e poco a poco cre -

Ob. *sempre f e poco a poco cre -*
sempre f e poco a poco cre -

Kl. *sempre f e poco a poco cre -*

Fg. *f ben maro. e poco a poco cre -*
f ben maro. e poco a poco cre -

C. Fg. *f maro.*

81

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

81

Vln. *sempre f e poco a poco cre -*
sempre f e poco a poco cre -

Br. *sempre f e poco a poco cre -*
ben maro.

Vol. *sempre f e poco a poco cre -*
ben maro.

C. B.

81

sempre f e poco a poco cre -

[illegible]

Fl. *- do ff* *sempre ff*
 Ob. *- do ff* *sempre ff*
 Kl. *- do ff* *sempre ff*
 Fg. *- do ff* *sempre ff*
 C. Fg. *- do ff* *sempre ff*
 Trp.
 Hr. *ff*
 Pos. u. Tuba.
 Pk.
 Hrf.
 Vln. *- do ff*
 Br. *- do ff* *assai maro.*
 Vel. *- do ff*
 C. B. *- do ff*

82

Fl.

Ob.

Kl.

Fg.

C. Fg.

ff

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

82

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hrf.

82

Vln.

Br.

Vcl.

C. B.

ben maro.

ben maro.

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

82

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83

Fl.

Ob.

Kl.

Fg.

C. Fg.

ff ben maro.

ff ben maro.

ff ben maro.

ff ben maro.

83

Trp.

Hr.

Pos.
u.
Tuba.

Pk.

Hr.

ff ben maro.

ff ben maro.

ff ben maro.

ff ben maro.

83

Vln.

Br.

Vol.

C. B.

maro.

ben maro.

sempre ff

sempre ff

sempre ff

sempre ff

ff assai maro.

sempre ff

sempre ff

Fl. *ff ben marc.* *sempre ff*

Ob. *ff ben marc.* *ff ben marc.* *sempre ff* *sempre ff*

Kl. *ff ben marc.* *sempre ff*

Fg. *ff ben marc.* *sempre ff*

C. Fg. *ff ben marc.* *sempre ff*

Trp.

Hr. *sempre ff* *sempre ff*

Pos. u. Tuba.

Pk.

Hrf.

Vln. *ben marc.* *assai marc.* *assai marc.*

Br. *sempre ff*

Vel. *ben marc.* *sempre ff*

C. B. *ben marc.* *sempre ff*

84

Fl.
Ob.
Kl.
Fg.
C. Fg.

ff
f
p

84

Trp.
Hr.
Pos.
u.
Tuba.
Pk.
Hr.

sempre ff
sempre ff
p

84

Vln.
Br.
Vcl.
C. B.

ff
w

84

Fl. *pp* *espress.* *p*
 Ob. *p* *espress.* *p* *pp*
 Kl. *pp* *p* *pp*
 Fg. *pp* *p* *pp*
 C. Fg. *pp*
 Trp. *pp*
 Hr. *pp*
 Pos. u. Tuba.
 Pk.
 Hrf. *p*
 Vln. *mf* *pp* *molto grazioso, ma marcato*
 Br. *pp*
 Vcl. *pp*
 C. B. *pp*

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85

Fl. *pp*

Ob. *molto grazioso* (SOLO.) *mp* *p* *sempre p*

Kl. *mf. molto grazioso* *pp* *pp* *p* *pp*

Fg. *pp* *pp* *p* *pp*

C.Fg.

1.u.2. Oboe hier gut mit dem Thema hervortretend!

85

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. *Flageolet.* *sempre p*

85

Vln. *pp* *p espress.* *pp*

Br. *pp* *p espress.* *pp*

Vcl. *pp* *sempre pp*

C.B. *arco* *pizz.* *sempre pp*

Fl. *pp* *sempre pp* 86

Ob. *pp* *sempre pp* *ppp*

Kl. *pp* *pp* *ppp*

Fg. *pp* *sempre pp* *ppp*

C. Fg. *pp* *ppp*

86

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. *pp*

86

Vln. *sempre pp* (nur die Hälfte) *ppp*

Br. *sempre pp* (nur die Hälfte) *ppp*

Vcl. *sempre pp* (nur die Hälfte) *ppp*

C. B. *sempre pp* (nur die Hälfte) *ppp*

86 *ppp* *sempre piz.*

Fl. *p poco marc.* *mf e cre -*

Ob. *p poco marc.* *p f e cre -*

Kl. *p* *mf e cre -*

Fg. *p* *mf marc. e cre -*

C. Fg. *mf marc. e cre -*

Trp. *marc.*

Hr. *p marc.* *mf marc.*

Pos. u. Tuba. *mf marc.*

Pk.

Hrf.

Vln. *marc.*

Br.

Vel.

C. B.

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Fl. *mf* e ore - - - - - scen - - - - -
 Ob. *mf* e ore - - - - - scen - - - - -
 marc.
 mf e ore - - - - - scen - - - - -
 Kl. *marc.*
 marc.
 Fg. *scen*
 scen
 sempre ben marc.
 C.Fg. *scen*
 sempre ben marc.
 Trp. *mf* e ore - - - - - scen - - - - -
 Hr. *mf* e ore - - - - - scen - - - - -
 ore - - - - - scen
 Pos. u. Tuba
 Pk.
 Hrf.
 Vln. *scen*
 scen
 Br. *scen*
 sempre ben marc.
 Vel. *scen*
 sempre ben marc.
 C.B. *scen*

do *ff* *sempre rit.* *pp*

Fl.

do *ff* *pp*

Ob.

do *ff* *mf*

Kl.

do *ff* *p*

Fg.

do *ff* *p*

C.Fg.

sempre rit.

Trp.

do *ff* *p* *pp*

Hr.

do *ff* *p* *pp*

Pos.
u.
Tuba.

Pk.

Hrf.

sempre rit.

Vln.

do *ff* *divisi*

Br.

do *ff*

Vcl.

do *ff*

C.B.

sempre rit.

Meno mosso. (♩ = 56)

Meno mosso. (♩ = 56)

Meno mosso. (♩ = 56)

88

Fl. *sempre pp*

Ob. *molto* *molto* *pp*

Kl. *molto* *pp marc.* *espress. marc.*

Fg. *p* *molto* *pp* *pp*

C. Fg.

88

Trp.

Hr.

Pos. u. Tuba.

Pk.

Hrf. *molto* *p*

(2. Violinen hier gut mit dem
2. Thema der Fuge hervortretend.)
sul A.

88

Vln. *pp espress.*

Br. *mf espress.*

Vel.

C. B.

88

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Fl.

Ob.

Kl. *molto* *pp*

Fg. *pp* e poco a poco cre.
pp e poco a poco cre.

C. Fg.

Trp.

Hr. *pp*

Pos. u. Tuba.

Pk.

Hrf. *pp* *mp* ore.

Vln. *sempre p* *pp* *sempre cre.*

Br. *espress.* *sempre p* *pp* *sempre cre.*

Vcl. *espress.* *pp* *sempre p* *espress. marc.* *p e sempre cre.*

C. B. *espress. marc.* *p e sempre cre.*

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poco a poco strin - - - - - gen -

Fl. *p* *p e ore -* *scen -*

Ob. *mf marc.* *mf marc.*

Kl. *p e poco a poco cre -* *scen -* *scen -*

Fg. *scen -*

C.Fg. *scen -*

poco a poco strin - - - - - gen -

Trp. *mf*

Hr. *pp* *mf*

Pos. u. Tuba. *p*

Pk.

Hrf. *scen -*

poco a poco strin - - - - - gen -

Vln. *scen -* *scen -*

Br. *scen -*

Vel. *scen -*

C.B. *scen -*

poco a poco strin - - - - - gen -

89

Tempo primo. *Allegro moderato (ma con spirito)* (♩ = 92-100)

Fl. *do* *f*

Ob. *do* *f*

Kl. *do* *f*

Fg. *do* *f*

C.Fg. *mf*

89

Tempo primo. *Allegro moderato (ma con spirito)* (♩ = 92-100)

Trp. *mf*

Hr. *mf*

Pos. u. Tuba.

Pk.

89

Tempo primo. *Allegro moderato (ma con spirito)* (♩ = 92-100)

Vln. *do* *f*

Br. *do* *f*

Vel. *do* *f*

C. B. *do* *f*

89

Tempo primo. *Allegro moderato (ma con spirito)* (♩ = 92-100)

Fl. *sempre f e poco a poco*

Ob. *sempre f e poco a poco*
sempre f e poco a poco

Kl. *sempre f e poco a poco*
sempre f e poco a poco

Fg. *sempre f e poco a poco*
sempre f e poco a poco

C. Fg. *f*

Trp. *mf marc.*

Hr. *sempre f*
sempre f
sempre f

Pos. u. Tuba.

Pk.

Hrf. *marcatissimo*
sempre ff

Vln. *espress.*
sempre f e poco a poco
espress.
sempre f e poco a poco

Br. *sempre f e poco a poco*

Vcl. *sempre f e poco a poco*

C. B. *sempre f e poco a poco*

Fl. *cre -* *scen -*

Ob. *cre -* *scen -*

Cl. *cre -* *scen -*

B. *cre -* *scen -*

Fg. *cre -* *scen -*

sempre f

Trp. *f marc.*

Ir. *sempre f* *sempre f*

Pos. u. uba.

Pk.

Hrf. *sempre ff e cre -*

Vln. *cre -* *scen -*

Br. *cre -* *scen -*

Vcl. *cre -* *scen -*

C.B. *cre -* *scen -*

90

Fl. *do ff*

Ob. *do ff*

Kl. *do ff*

Fg. *do ff ben marcato il tema*

C.Fg. *do ff ben marcato il tema*

Trp. *mf marc. f ben marcato*

Hr. *ff ben marcato il tema*

Pos. u. Tuba.

Pk.

Hrf. *scen - do fff*

90

Vln. *do ff*

Br. *do ff ben marcato il tema*

Vcl. *do ff ben marcato il tema*

C. B. *do ff ben marcato il tema*

90

90

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This musical score page, numbered 195, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Fg.), Contrabassoon (C.Fg.), Trumpet (Trp.), Horns (Hr.), Trombones (Pos. u. Tuba), Percussion (Pk.), Harp (Hrf.), Violins (Vln.), Viola (Br.), Cello (Vel.), and Double Bass (C. B.). The score is written in a key signature of two sharps (F# and C#) and a 7/8 time signature. The music is characterized by complex, often sixteenth-note passages, particularly in the woodwinds and strings. Dynamic markings include *sempre ff* (sempre fortissimo) and *ff* (fortissimo). The score is divided into three measures by vertical bar lines. The woodwinds and strings play continuous, intricate patterns, while the brass instruments (Trumpet, Horns, Trombones) have more sparse, punctuated entries. The Harp and Percussion provide harmonic support. The overall texture is dense and orchestral.

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*poco a poco strin -**gen -*

Fl. *sempre ff*

Ob. *sempre ff*

Kl. *sempre ff*

Fg. *ff* *sempre ff*

C.Fg.

poco a poco strin -

91

gen -

Trp. *f marc.* *sempre f*

Hr. *ff* *sempre ff*

Pos. u. Tuba.

Pk.

Hrf. *sempre ff*

poco a poco strin -

91

gen -

Vln. *sempre ff*

Br. *sempre ff* *marc.* *assai marcato*

Vel. *sempre ff*

C. B. *sempre ff*

poco a poco strin -

91

gen -

[illegible]

92

*sempre ff e cre**sempre rit.**scen*

Fl.

sempre ff e cre
sempre ff e cre

Ob.

sempre ff e cre
sempre ff e cre

Kl.

sempre ff e cre
sempre ff e cre

Fg.

sempre ff e cre

C.Fg.

sempre ff e cre

92

*ff ben marc.**sempre rit.**sempre ff e cre**scen*

Trp.

*ff ben marc.**sempre ff e cre**scen*

Hr.

*sempre ff**sempre ff**sempre ff**sempre ff**sempre ff e cre**sempre ff e cre**sempre ff e cre**sempre ff e cre**scen**scen**scen*

Pos.

u.

Tuba.

Pk.

Hrf.

sempre fff

92

*sempre rit.**cre**cre**cre**cre**cre**scen**scen**scen**scen**scen*

Vln.

Br.

Vcl.

C.B.

92

sempre rit.

93 Quasi Largo. (♩ = 100)

Fl. *do fff*

Ob. *do fff*

Kl. *do fff*

Fg. *do fff*

C.Fg. *do fff*

93 Quasi Largo. (♩ = 100)

Trp. *do fff*

Hr. *do fff*

Poç. u. Tuba. *ff assai marc.*

Pk. *mf sempre poco a poco cre*

Hrf. *sempre fff*

93 Quasi Largo. (♩ = 100)

Vln. *do fff assai marcato*

Br. *do fff assai marcato*

Vel. *do fff assai marcato*

C.B. *do fff*

93 Quasi Largo. (♩ = 100)

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (C.Fg.), Trumpet (Trp.), Horn (Hr.), Trombone (Pos. u. Tuba.), Percussion (Pk.), Harp (Hrf.), Violin (Vln.), Viola (Br.), Cello (Vel.), and Double Bass (C.B.). The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The score includes dynamic markings such as "sempre fff" (sempre fortissimo) and "rit." (ritardando). The notation includes various musical symbols such as notes, rests, and slurs. The page is numbered "10" in the bottom right corner. The text "Digitized by Google" is visible in the bottom right corner.

sempre poco a poco rit.

sempre fff al Fine

(♩ = 80)

94 Più Largo. (♩ = 80) *sempre poco a poco rit.* - sempre *fff* al Fine
assai marc.

Trp.
Hr.
Pos.
u.
Tuba.
Pk.
Hrf.

sempre fff al Fine
sempre fff al Fine
sempre fff al Fine
sempre fff al Fine
sempre fff al Fine
f
sempre fff al Fine

94 Più Largo. (♩ = 60) *sempre poco a poco rit.* *sempre fff al Fine* (♩ = 80)

Vln.

Br.

Vel.

C.B.

94 Più Largo. (♩ = 60) *sempre poco a poco rit.* *sempre fff al Fine* (♩ = 80)

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Werke von Max Reger



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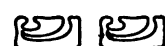
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English Words by Edward Oxenford.

1. Du meines Herzens Krönelein. 2. Und willst du von mir scheiden. 3. Waldeinsamkeit. 4. „Wenn die Linde blüht“. 5. Herzenstausch. 6. Beim Schneewetter. 7. Schlecht Wetter. 8. Einen Brief sollt ich schreiben. 9. Am Brünnele. 10. Warte nur! 11. Mei Bua. 12. Mit Rosen bestreut. 13. Der verliebte Jäger. 14. „Mein Schätzelein“. 15. Malennacht.

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